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THE

Harmony of Maine:

BEING

An ORIGINAL COMPOSITION of PSALM and HYMN TUNES,

Of various METRES, ſuitable for DIVINE WORSHIP.

WITH A

Number of FUGING PIECES and ANTHEMS.

TOGETHER WITH

A CONCISE INTRODUCTION to the GROUNDS of MUSICK, and RULES for LEARNERS.

For the USE of SINGING SCHOOLS and MUSICAL SOCIETIES.

BY S. BELCHER, of FARMINGTON, COUNTY of LINCOLN, DISTRICT of MAINE.

"Awake! thou everlaſting Lyre!
That once the mighty Pindar ſtrung,
When wrapt with more than mortal fire,
The Gods of Greece he ſung."

"Awake! arreſt the rapid foot of time again
With liquid notes of joy, and pleaſure's tow'ring ſtrain."

O praiſe ye the Lord, prepare your glad voice.—*Pſalm* cxlix.

Publiſhed according to Act of Congreſs.

PRINTED, *Typographically*, at *BOSTON*,
BY ISAIAH THOMAS AND EBENEZER T. ANDREWS.
Sold by them at FAUST'S STATUE, No. 45, Newbury Street; and by ſaid THOMAS in WORCESTER. Sold alſo by the Bookſellers in Town and Country.—1794.

On MUSICK.

DOWN ſteers the BASS with grave majeſtick air,
And up the TREBLE mounts with ſhrill career;
With ſofter ſounds, in mild melodious maze,
Warbling between, the TENOR gently plays:
But if th' aſpiring ALTUS join its force,
See! like the lark, it wings its tow'ring courſe;
Then rolls the rapture thro the air around,
In the full magick melody of ſound.

'Tis thine, ſweet Power, to raiſe the thought ſublime,
Quell each rude paſſion, and the heart refine;
Soft are thy ſtrains as Gabriel's gentleſt ſtring,
Calm as the breathing zephyrs of the ſpring.

PREFACE.

AS the encouragement of Arts and Sciences is beneficial to all countries, and especially where the settlement is new, the Author presumes that the propagation of Sacred Musick will answer a valuable purpose—that it will not only be a means of forming the people into Societies, but will be ornamental to civilization. He therefore presents the following WORK *to the Public—not that he expects it would stand the test of rigid criticism; but as his design is to subserve the interest, and promote the innocent pleasures of the community, he hopes to meet the approbation and patronage of the candid judges of Musick.*

He has taken [illegible] in his composition, as much as possible—has set a number of easy and natural Airs, for the benefit of learners, and a variety of others, for the amusement of those who have made some proficiency. To please every one would be something new, and to please no one, would be as new. He hopes that no piece will be condemned without a fair trial.

Those who have encouraged this work by subscription are respectfully thanked. The utmost pains have been taken to render it correct, and the Author sincerely wishes that the purchasers may derive a sufficient advantage, as well as amusement from it, to make them adequate compensation for their expences. And as the primary and genuine intention of Psalm Singing is to praise the King of Heaven, he most earnestly wishes that as often as it is attempted, it may be attended to with a becoming decency and reverence.

N. B. All Pieces set in Three Parts, have the Tenor on the upper Stave.

FARMINGTON, Nov. 1794.

MUSICAL TERMS.

ADAGIO.	Denotes the ſloweſt movement ; and is the proper name of the firſt mood in common time.
Allegro.	Denotes a quick movement, and is the name of the third mood in common time.
Andante.	Implies a moderate, equal and diſtinct manner of performing.
Affettuoſo.	Tender and affectionate.
Creſcendo.	This implies that the force of the voice muſt increaſe gradually till the ſtrain is ended.
Diminuendo, or dim.	Means the reverſe of the foregoing, and is ſometimes ſet in oppoſition to it ; when properly performed they make no trifling addition to the beauties of muſic.
Duetto.	Two parts only.
Dacapo.	To conclude with the firſt ſtrain.
Divoto.	In a devout manner.
Forte or for.	Full, loud, or ſtrong.
Fortiſſimo, or fortis.	Louder than forte.
Grave.	Denotes a ſlow movement, between Adagio and Largo ; it requires alſo a ſolemn manner of ſinging.
Languiſſiant.	Paſſages which have this term placed over them muſt be performed ſlow and with majeſty and grandeur.
Moderato.	Somewhat ſlower than the true time.
Mezza piano.	Not ſo ſoft as piano.
Piano, or Pia.	Directs the performer to ſing ſoft like an echo.
Pianiſſimo or pianis.	Very ſoft.
Solo.	One part alone.
Vivace.	In a lively, cheerful manner.
Vigoroſo.	With ſtrength and firmneſs.

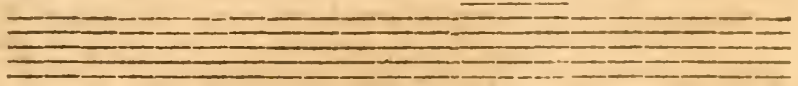
THE

HARMONY OF MAINE.

An INTRODUCTION to the GROUNDS of MUSICK, and RULES for LEARNERS.

Of the SCALE *of* MUSICAL NOTES, *commonly called the* GAMUT.

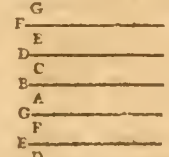
MUSICK is written on five lines, which, including the ſpaces between them, and immediately above and below them, are called by muſicians, a *ſtave*, and are thus placed,



It often happens that notes of muſick aſcend above, or deſcend below, theſe five lines, and then another line is occaſionally added, and is called the *Ledger Line*. Notes on the upper ledger line, are called notes in *Alt*, and thoſe on the lower ledger line, are called *Doubles*.

Theſe lines and ſpaces are repreſented by the firſt ſeven letters of the alphabet, which are placed on the ſtave, according to the part of muſick for which it is deſigned. The parts of church muſick are commonly four, viz. *Treble*, *Counter*, *Tenor*, and *Baſs*. The letters are placed on the *Treble* and *Tenor* ſtave in the following order,

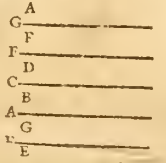
Treble and *Tenor*.



Every part of muſick has, placed at the beginning of the ſtave, what is called a *Cliff*, or a muſical character which ſhews what part of the muſick is on that ſtave—whether *Treble*, *Tenor*, *Counter*, or *Baſs*.

The *Treble* and *Tenor* cliff is the fame. It is always placed on G, the lower line but one in the *Treble* and *Tenor* ſtave, and is therefore called the *G Cliff*, and is thus marked,

In *Counter* the letters on the ſtave are thus placed,

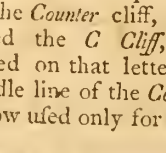


Counter.

The *Counter* cliff, thus marked, is called the *C Cliff*, being always placed on that letter, which is the middle line of the *Counter* ſtave, and is now uſed only for this part of muſick.

If either of the cliffs be moved to another [illegible] in the order before placed, muſt all move with it; but in modern compoſitions of muſick, this ſeldom or ever happens.

In *Baſs* the ſeven letters are thus placed on the ſtave, *viz.*

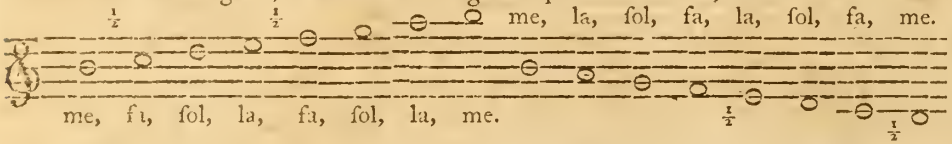


Baſs.

The third and laſt cliff is the *F Cliff*, uſed only in *Baſs*, and always placed on *F*, the upper line but one in the *Baſs* ſtave, and is thus marked,

Although there are more than ſeven places on the ſtave to be named by letters, yet there are [illegible] repeated, and they always keep the ſame order; wherever G is found, the next letter above is A, the next B, and ſo on, always [illegible] the ſame lines and ſpaces.

All notes of muſick which repreſent ſounds, are called, in ſounding of them, by four names only, viz. *Me, fa, ſol, la.* * *Me*, is the leading note, and when that is found, the notes on the lines and ſpaces above are called *fa, ſol, la, fa, ſol, la;* and thoſe below *me, la, ſol, fa, la, ſol, fa;* after which *me* will come again; as in the following example of the *Treble*, or *Tenor*.



In *Counter* and *Baſs*, after finding *me*, the other notes are named in the ſame order.

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* Be careful to ſpeak the notes plain. *Me* is commonly wrote *mi*, but I have called it *me* through the whole of this Introduction, as it is ſo founded. Sound *fa*, as in *father*; *la*, as in *lath*; and *ſol*, as in *ſoldier*.

I would here beg leave to obſerve, that the reaſon and origin of uſing figures at the beginning of the ſtave to denote the time, ſeems to be almoſt loſt, and they are called three *to* two, or three *from* two, 3 *to* 4—3 *from* 8, &c. without ſeeming any thing more than arbitrary characters, to denote a quicker or ſlower time. I think it may be of ſome uſe to explain this matter.

At firſt the *notes*, inſtead of the *names* of *ſemibreve*, *minim*, *crotchet*, &c. were called by the names of *numbers*, denoting their relative quantities or lengths. Thus a *ſemibreve* being called *one*, a *minim* was called 2, a *crotchet* 4, a *quaver* 8, *ſemiquaver* 16, &c. And $\frac{3}{1}$, means three minims in a bar, $\frac{3}{4}$, three crotchets; $\frac{3}{8}$, three quavers; $\frac{6}{4}$, ſix crotchets; $\frac{6}{8}$, ſix quavers in a bar;—and in common time, $\frac{2}{4}$, means two crotchets: And ſo of ſeveral other times which are now little uſed; as, $\frac{3}{1\,6}$, $\frac{6}{1\,6}$, $\frac{9}{8}$, $\frac{9}{1\,6}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{1\,6}$, the upper figure denoting the number of notes in a bar, and the lower figure, the name, or what kind of notes they are. *(For the various modes of time ſee page ten.)*

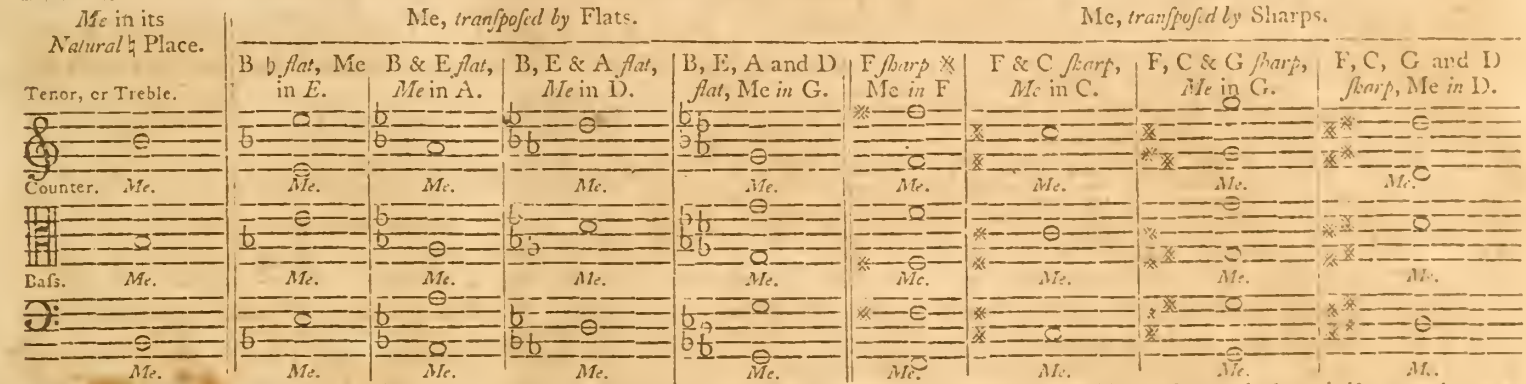
There are said to be but *seven* natural sounds, every eighth sound being the same, and is called an *Octave*; therefore these sounds are represented by only *seven* letters. The sounds are called in musick *Tones*, five of them are called whole tones, and two of them semitones, or half notes. The semitones are between B and C, and between E and F, as marked in the foregoing example.

Although this is the natural situation of the semitones, yet their places on the staves, are very often altered by flats and sharps; therefore observe, that

The *natural* place for *me*, is, in all parts of musick, on that line or space of the stave which is called B:

But if B be flat, ♭ *me* is in	E	If F be sharp 𝄪 *me* is in	F
B ♭ and E ♭ it is in	A	F 𝄪 and C 𝄪 it is in	C
B ♭ E ♭ and A ♭ it is in	D	F 𝄪 C 𝄪 and G 𝄪 it is in	G
B ♭ E ♭ A ♭ and D ♭ it is in	G	F 𝄪 C 𝄪 G 𝄪 and D 𝄪 it is in	D

As in the following example, *viz.*

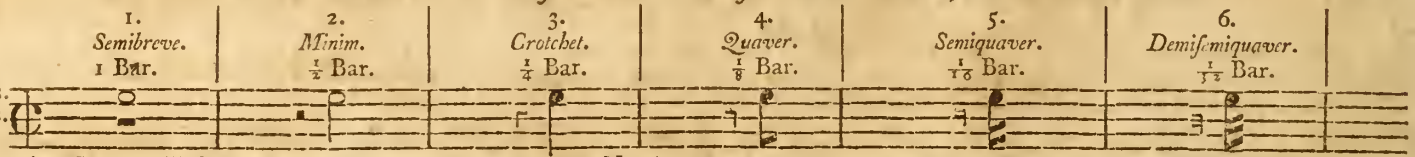


When B is flatted it makes a *whole* tone between B and C, and leaves only *half* a tone between E and F, consequently but *half* a tone between F and G. The reason of this is the alteration of *me*; for, find *me* where you will, the notes *above*, are called as before observed, *fa*, *sol*, *la*, &c. and *below*, *la*, *sol*, *fa*, &c. and the two semitones are always found between *me* and *fa*, and *la* and *fa*.

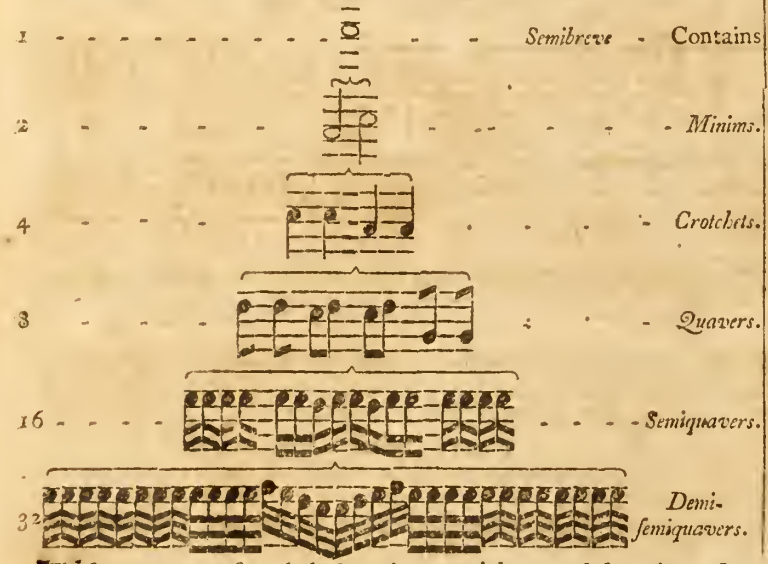
A distinction should always be made between the two sounds of *B me* and *C fa*: Many are apt to strike *E me* as high as *C fa* in sharp keyed tunes, which injures the composition.

The

The NAMES *and* MEASURES *of the* NOTES *used in* MUSICK, *with their* RESTS.



The following Scale will shew at one View the *Proportion* one Note bears to another.



These notes are founded sometimes quicker, and sometimes slower, according to the several moods of time hereafter to be explained; the notes of themselves always bear the same proportion to each other, whatever the time may be.

Explanation *of the* Scale.

THIS Scale comprehends the six musical *notes*, with their rests, and the proportion they bear to each other.

1. The *Semibreve*, 𝅝 is now the longest note used in musick, though anciently it was the 𝅜 shortest. It is the measure note, and guideth all others.

2. The *Minim*, 𝅗𝅥 is but half the length of the semibreve, and has a tail to it.

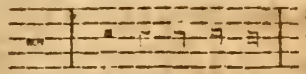
3. The *Crotchet* ♩ is but half the length of the minim, and has a black head.

4. The *Quaver* ♪ is but half the length of the crotchet, having one turn to its tail, which is crooked, sometimes one way and sometimes another, as thus,

5. The *semiquaver* 𝅘𝅥𝅯 is half the length of the quaver, having *two* turns to its tail, which turns are crooked as variously as that of the quaver.

6. The *Demisemiquaver* 𝅘𝅥𝅰 is half the length of the semiquaver, and has three turns to its tail, crooked like those of the semiquaver.

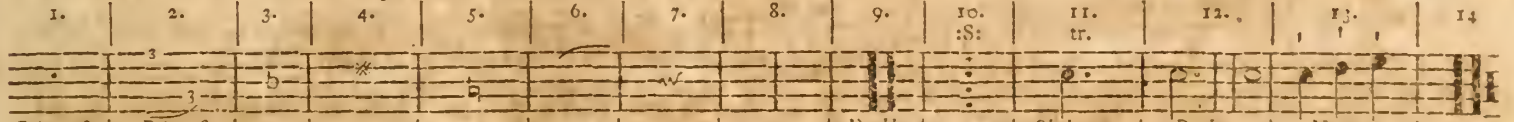
All

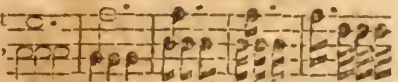
All *Refts*  are notes of filence, which fignify that you muft reft, or keep filent, fo long time as it takes to found the notes they repreſent: Excepting the *Semibreve Reſt*, which is called the *Bar Reſt*, always filling a bar, let the mood of time be what it may.

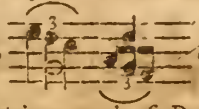
Reſts alſo help to fill bars at the beginning and end of tunes.

Beſides theſe reſts there are others, made uſe of in inſtrumental muſick, which are as follow,

Of other CHARACTERS *uſed in* MUSICK, *and their* USES.

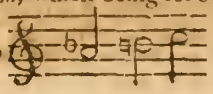


1. THE *Point of Addition*, ſet at the right hand of any note, adds to the time of that note *half* as much as it was before. When this point is ſet to a ſemibreve, it is as long as three minims, &c. as for example, 

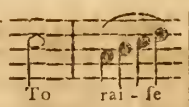
2. A *Figure of* 3, or *Dimination*, ſet over or under any three notes, ſhews that they muſt be reduced to the time of *two* notes of the ſame kind, as for example,  which ſhews that when this figure is ſet over *three* crotchets, they muſt be ſung in the time of *one* minim, and *three* quavers, with this figure, in the time of *one* crotchet.

3. A *Flat* ♭ is a mark of *Depreſſion*, and cauſeth any note before which it is placed to be ſounded *half a tone lower* than if the flat was not there; and when a flat is ſet at the beginning of a ſtave, it has the influence of *flatting* all ſuch notes as happen to be on that line or ſpace through the whole ſtrain, unleſs regulated by the intervention of ſharps, or naturals, which anſwer only for thoſe notes where thoſe naturals or ſharps are placed, and reſpect the tone of thoſe notes only, but do not alter their names.

4. A *Sharp* ♯ is a mark of *Elevation*, juſt the reverſe of the flat, and raiſes all the notes before which it is placed, *half a tone higher*: If ſet at the beginning of a ſtave, it ſharpens, or raiſes every note on that line or ſpace throughout the ſtrain, except contradicted by flats or naturals.

5. A *Natural* ♮ is a mark of *Reſtoration*, which being ſet before any note, that was made flat, or ſharp, at the beginning of a ſtave, reſtores it to its former natural tone, as for example,  Here you may ſee that B is made flat at the beginning of a ſtave, but the note which ſtands on B muſt be ſung as if there had been no flat there, becauſe it is reſtored by the *Natural* placed before it.

6. A *Slur* or *Tie*, links any number of notes together which ſhould be ſung to *one* ſyllable, * as for example,



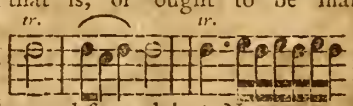
7. A *Direct*, ☞ is placed only at the end of lines, to direct the performer to the place of the firſt note, in the next line.

8. A *Bar* is uſed to divide the muſick according to the meaſure note, into equal parts.

9. A *Double Bar* ſhews the end of a ſtrain, and in modern muſick, is commonly preceded by a *Repeat*.

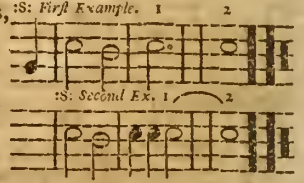
10. A *Repeat* :S: ſhews that a *part* of the tune is to be ſung *twice*, beginning the ſecond time of ſinging, at the note over which it is placed, and ending at the next *Double Bar*, or *Cloſe* : Therefore having ſung that part once you muſt immediately ſing it again.

11. A *Shake*, *tr.* or *Trill*, is or ought to be placed over any note that is, or ought to be ſhaken, ſomething like the following :

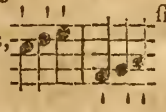


This is called one of the graces in muſick ; but unleſs it is well done, it had better be unattempted by the performer, and ſung plain. Notes may ſometimes be *graced*, but not *diſgraced*. Obſerve that a note cannot be ſhaken without breaking of it to pieces, as in the example : See the minim marked with a *tr.* and the example how to perform it.

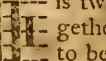
12. A *Double Ending*, ſhewn by the figures 1 2 ſet over notes at the cloſe of a tune, when there is a repeat, thus, informs the finger, that the note under figure 1, is ſung *before* the repeat, and the note under 2 muſt be ſung the *ſecond* time, omitting the note under figure 1. But if the notes are tied, as in the ſecond example, then *both* notes are ſung the *ſecond* time.



13. Such notes as have *Marks of Diſtinction* placed over or under them, ſhould be ſounded very diſtinct, and with ſome emphaſis, thus,



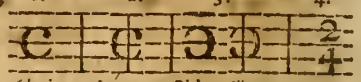
14. A *Cloſe*, is two, three, or four bars together, which ſhew the tune to be ended.



* In ſinging ſlurred notes in words, great care ſhould be taken to pronounce the words properly, for which purpoſe obſerve theſe directions : Keep your lips and teeth aſunder from the beginning to the end of the ſlur, warble the notes in your throat, ſliding eaſily from one ſound to another, without any kind of hitch or jolt, (which is too often practiſed) and if poſſible do not ſtop to take breath until you you have done ; otherwiſe you break the ſlur and ſpoil the pronunciation.

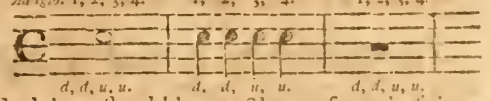
Of the various MOODS *of* TIME *uſed in* PSALMODY.

NINE different Moods of Time are now uſed in Pſalmody, *four* of which are called *Common Time*, viz. *Adagio*, *Largo*, *Allegro*, and 2, 4, or 2 *Fours*, and are thus characterized at the beginning of tunes or ſtrains, *viz.*



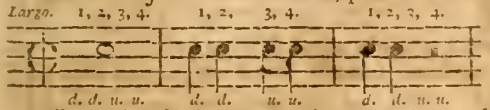
Theſe four are called common time, becauſe they are meaſured by even numbers, as 2, 4, 8, &c. *Adagio*, denotes a very ſlow movement : It has a ſemibreve for its meaſure note ; every bar containing that or other notes or reſts amounting to the ſame quantity of time ; ſo in the example following, a ſemibreve fills the *firſt* bar ; the *ſecond* bar is filled by *four* crotchets ; the *third* bar by a ſemibreve reſt. In order to give theſe notes and reſts their proper regular time,

time, a motion of the hand is neceſſary, which is calling *Beating of Time*; every motion or ſwing of the hand, is called a *Beat*. This mood has *four* beats in a bar, which ſhould be beaten two down, and *two* up, in the following manner,

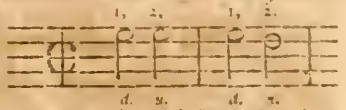


First, lightly ſtrike the ends of your fingers: *Secondly*, the heel of your hand: *Thirdly*, raiſe your hand a little, and ſhut it partly up: *Fourthly*, raiſe it ſtill higher, and throw it open at the ſame time; which completes the bar. It is beſt to diſtinguiſh the third motion from the fourth, by ſhutting or opening the hand. Every bar in this mood of time is performed in the like manner. Each beat ſhould be exactly one ſecond of time.

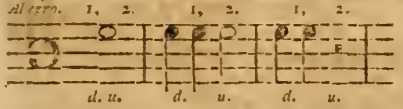
Largo, the *ſecond* mood in common time, has likewiſe a *ſemibreve* for its meaſure note, and contains notes or reſts to that amount, in each bar. This alſo has *four* beats to a bar, performed in the ſame manner as in Adagio, only one quarter quicker, or *four beats* in the time of *three ſeconds*.



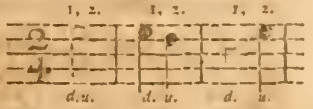
Where the muſic, in *Largo*, conſiſts chiefly of minims, ſometimes but *two* beats are given to a bar.



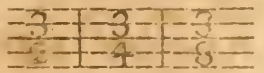
Allegro, the *third* common time mood, has alſo a *ſemibreve* for its meaſure note, and contains notes or reſts to that amount, in each bar; but has only two beats to a bar, which are *one* down, and *one* up, allowing one ſecond to each beat, as in the example.



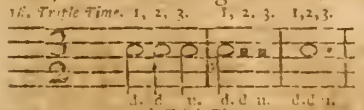
The *fourth* common time mood, 2, 4, or 2 *fours*, has a *minim* for its meaſure note, and notes or reſts to that amount in each bar; it has alſo *two* beats to a bar, *one* down, and *one* up. °*Four* beats in this time, are performed as quick as *three* in *Largo*, when four beats are given to *that* mood of time. *(See note at the bottom of page 6th.)*



The next moods of time in order, are called *Triple Time* moods, of which there are *three*, viz. 3 *Twos*; 3 *Fours*; and 3 *Eights*. They are called *Triple*, becauſe they are meaſured by odd numbers, each bar containing either *three* minims, *three* crotchets, or *three* quavers; *two* of which muſt be ſung with the hand down, and *one* up. The marks of triple time are thus ſet at the beginning of ſtaves,

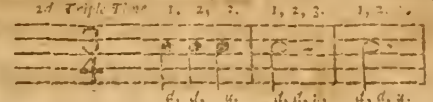


The *firſt*, 3 *Twos*, contains *three* minims, or *one* pointed ſemibreve, or other notes which meaſure equal to them, in a bar; which are ſung in the time of three ſeconds, *two* beats down, and *one* up, as in the example.



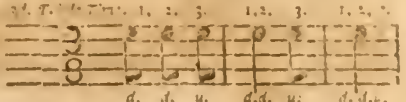
N. B. A minim in 3 *Twos* is performed in the ſame time as a crotchet in the firſt mood of common time.

The *ſecond* mood of triple time, 3 *fours*, contains *three* crotchets, or other notes or reſts equivalent, in a bar, which has *three* beats, *two* down, and the other up, one half quicker than the firſt triple time mood: A crotchet in this time is equal to a crotchet in the ſecond mood of common time.



Example.

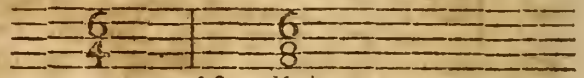
The *third* triple time mood, has *three* quavers, or one pointed crotchet, or other notes, or reſts, equivalent, in a bar; has alſo *three* beats to a bar, but they are performed as quick again as in the mood laſt mentioned.



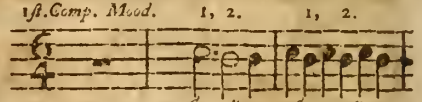
The

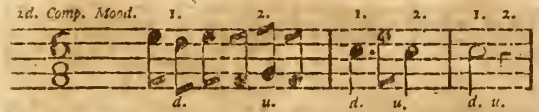
The two remaining moods are called *Compound Moods* ; being compounded of common and triple meaſure ; of common, as the bar is divided equally, the fall being equal to the riſe ; and of triple, as each half of the bar is threefold.

The two compound moods are diſtinguiſhed, at the beginning of ſtaves, thus,



The *firſt*, 6 *Fours*, contains *ſix crotchets* in a bar, or other notes or reſts equivalent, which are ſung in the time of *two* ſeconds, and by *two* equal beats, one down and one up, as in the example following :





The *ſecond* compound mood, contains *ſix quavers* in a bar ; has alſo *two* beats to a bar, one down and one up. A beat in this mood has the ſame time as the ſecond in common time, called *Largo*.*

Of

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* The figures in the examples placed over the bars ſhew the number of beats in each bar, and the letters placed under the bars ſhew how they muſt be beat, viz. the letter *d* ſhews when the hand muſt go *down*, and the letter *u*, when it muſt riſe *up*.

The bar reſt is properly ſo called, becauſe it is allowed to fill a bar in all moods of time.

Obſerve here——That the hand falls at the beginning, and riſes at the end of every bar, in all moods of time.

That in the Adagio and Largo moods, a ſemibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the Allegro and 3, 2, moods, a ſemibreve is two beats, a minim one, a crotchet half, &c.

That in the 2, 4 ; 3, 4 ; 3, 8, and 6, 8, moods, a ſemibreve cannot be uſed, becauſe that it will more than fill a bar.

That in 3, 8, where a minim cannot be uſed, a crotchet is two beats, a quaver one, &c.

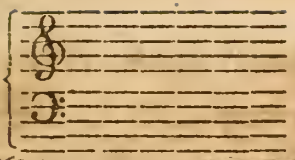
That in 6, 4, a pointed minim is one beat, crotchets three at a beat, &c.

That in 6, 8, a pointed crotchet is one beat, quavers three at a beat, &c.

Obſerve alſo——That in thoſe moods of time which are not marked with figures, a ſemibreve fills a bar ; but in all thoſe moods which are marked with figures, the upper figure expreſſes a certain number of notes of ſome kind which fill a bar, and the under figure ſhews how many of that kind of notes are equal to a ſemibreve ; ſo in the mood marked 3, 2, the upper figure being 3, ſhews that three notes of ſome kind will fill a bar in that mood, and the under figure 2, ſhews that two of them are equal to a ſemibreve ; now two minims are equal to a ſemibreve, therefore three minims fill a bar in that mood of time. The ſame rule holds good with regard to the other moods marked with figures.

The performing the ſeveral moods in their proper time, is a matter which ſhould be well attended to : And yet ſingers often fail in this point. That ſome moods are quicker and ſome ſlower, all agree, yet ſome will ſing every mood alike, or ſo nearly alike that the difference is ſcarcely perceptible. This, in many pieces, eſpecially in ſuch as change from one mood to another, entirely fruſtrates the deſign of the compoſer, and ruins the muſick. Others again will ſing all moods too ſlow : This is ſo common that many perſons who profeſs to be good ſingers will ſcarcely allow it to be an error. It is generally moſt prevalent in thoſe companies where the ſpirit of muſick is upon the decline, and the ſingers grown dull and indifferent about ſinging ; they will then drag on heavily through a piece of muſick, and render it not only a burden to themſelves, but diſagreeable to all who hear them. On the other hand, ſome may err by beating time too faſt ; this error is ſometimes found in perſons who are poſſeſſed of too great a ſhare

of

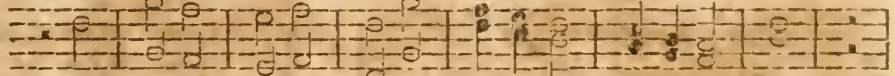


THE ſeveral parts of a piece of muſick, which are ſung together, are ſhewn by a *Brace*, placed at the beginning of the ſtaves, as in the example. If *two* parts only are ſung together, the brace, or *two* perpendicular lines, encloſe the two ſtaves; and if three parts are ſung together, then the brace is extended to encloſe *three*, and ſo of *four*.

Of CHUSING NOTES.

NOTES are often ſet immediately over each other in the ſame ſtave and bar, only *one* of which is to be ſounded by the ſame perſon; the finger may ſound which of them he pleaſes: If two perſons are ſinging the ſame part, one of them may take the *upper* note, and the other the *lower* note.

Example of chuſing Notes.



Notes ſet an *eighth* below the *common Baſs*, are called *Ground Baſs*. Reſts are often placed over each other, but the time of *both* is to be reckoned.

Of the ſeveral CONCORDS *and* DISCORDS, *both perfect and imperfect.* [From *Tanſur's* Royal Mel.]

THERE are but four *Concords* in muſick, viz. *Uniſon*, *Third*, *Fifth*, and *Sixth*; (their *Eighths* or *Octaves* are alſo meant.) The *Uniſon* is called a *perfect cord*; and commonly the *Fifth* is ſo called; but the *Fifth* may be made *imperfect*, if the compoſer pleaſes.—The *Third* and *Sixth*, are called *imperfect*; their *cords* not being ſo full, nor ſo ſweet as the *perfect*: But in four parts, the *Sixth* is often uſed inſtead of the *Fifth*, in ſome certain places, when the *Fifth* is left out; ſo in effect, there are but three *concords*, employed together, in *compoſition*.

N. B. The meaning of the word *Imperfect*, ſignifies, that it wants a *ſemitone* of its *perfection*, to what it does when it is perfect; for, as the *leſſer*, or *imperfect Third*, includes but three *half tones*; the *greater* or *major Third*, includes four *half tones*, &c. The

of oſtentatio[n]. To enable young fingers and young teachers of muſick to avoid all theſe errors, and to give each mood its proper time, I have added the following directions. Take a leaden ball, the ſize whereof is immaterial; about an inch in diameter is as well as any: Suſpend it by a ſmall tight cord in ſuch a manner as that it may ſwing each way without interruption, and for the ſeveral moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is ſuſpended be as follows:

For the Adagio, Allegro, 3, 2 and 6, 4 moods, $39\frac{1}{10}$ Inches.
For the Largo, 3, 4 and 6, 8 moods, —— $22\frac{1}{2}\frac{1}{5}$ ——
For 2, 4 —— —— —— —— $12\frac{1}{1}\frac{4}{5}$ ——
For 3, 8 —— —— —— —— $5\frac{1}{2}\frac{1}{7}$ ——

Then for every ſwing or vibration of the ball, i. e. every time that it croſſes the perpendicular line, or place of its natural ſituation when at reſt, count one beat, and for the different moods of time according to the different lengths of the cord as expreſſed above. This is ſo eaſy a way of aſcertaining the true time for each mood, that it is preſumed no one who deſigns to be a ſinger will think it too much trouble to make trial of it.

Theſe moods are however, ſometimes varied from their true time, by arbitrary words, ſuch as quick, ſlow, &c. being placed over the tune or anthem, in which caſe no certain rules can be given: The following general directions however may not be amiſs.

When the term ſlow occurs, let the muſick be performed about one ſixth ſlower than the true time, and when the term very ſlow occurs, about as much ſlower ſtill, and contrary for terms quick and very quick.

The *Diſcords*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though ſometimes the *greater Fourth* comes very near to the *ſound* of an *imperfect cord*, it being the ſame in *ratio* as the *minor Fifth*. But I will ſet you

An Example *of the ſeveral* CONCORDS *and* DISCORDS, *with their* OCTAVES *under them.*

	CONCORDS.				*DISCORDS.*			
Single Cords—	1.	3.	5.	6.	2.	4.	7.	
Their *Octaves, or Eighths*—	8	10	12	13	9	11	14	&c.
	15	17	19	20	16	18	21	
	22	24	26	27	23	25	28	

N. B. That if a *voice*, or *inſtrument*, could reach to ten thouſand *Octaves*, they are all counted as one, in nature.

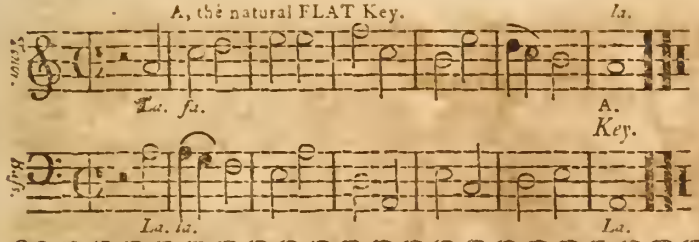
Every *Eighth*, or *Octave*, contains *twelve* ſemitones, the *five whole* tones being divided into *ſemitones*, and the two *natural* ſemitones, make the twelve. As in the following example.

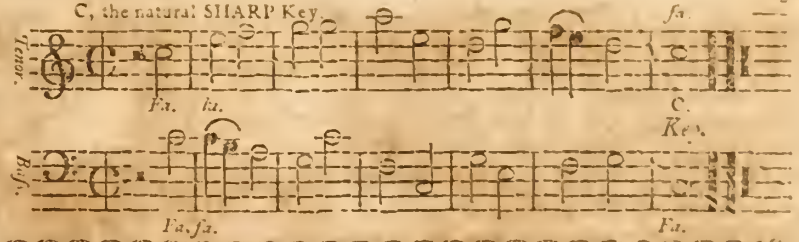
An OCTAVE contains 12 Semitones.			
G		8th	12
f♯ or g♭	♯	7th	11
F	♭	7th	10
E	♯	6th	9
e♭ or d♯	♭	6th	8
D		5th	7
e♯ or d♭	♯	4th	6
C		4th	5
B	♯	3d	4
b♭ or a♯	♭	3d	3
A	♯	2d	2
g♯ or a♭	♭	2d	1
G		unison.	0

In this ſcale of *Semitones*, the lower line G is made the foundation from which the others are reckoned, and is therefore called a *Uniſon*, becauſe one and the ſame ſound is a uniſon. The right hand column of figures ſhews the number of ſemitones between G at the bottom and each of the other letters, both in their natural ſituation, and when made flat or ſharp. Next above G you will find G ſharp, or A flat, which is called a flat ſecond, containing but one ſemitone; the next is A, which is a ſharp ſecond, containing two ſemitones; the next is B flat or A ſharp, which is a flat third, containing three ſemitones; the next is B, which is a ſharp third, containing four ſemitones; the next is C, which is a fourth, containing five ſemitones, &c. &c. The flat ſecond, third, ſixth and ſeventh, are called leſſer ſeconds, thirds, &c. and the ſharp ſecond, third, fourth, ſixth and ſeventh, are called greater ſeconds, thirds, &c. which is the common diſtinction, and the greater always contains a ſemitone more than the leſſer.

Of the KEYS *uſed in Muſick.*

IN Muſick there are only two *natural*, or primitive Keys; one of which is cheerful, and called *ſharp*; the other melancholy, and called *flat*. C is called the ſharp key, and A the flat key. Without the aid of flats and ſharps placed at the beginning of ſtaves, no tune can rightly be formed on any other than *natural* keys. Flats and ſharps placed at the beginning of ſtaves tranſpoſe B-me, the centre and maſter note, together with all the reſt in their order, and by forming what are called *artificial keys*, bring the ſame effect as the two natural keys. The reaſon why the two natural keys are tranſpoſed by flats and ſharps at the beginning of the ſtaves, is, to bring them within the compaſs of the voice. The laſt note in the Baſs is the *key note*, and is immediately *above*, or *below me*; if above, it is a ſharp key; and if below, it is a flat key; or in plainer terms—all tunes are either on a *ſharp* or a *flat* key; if the laſt note of the Baſs, or *key note* is named *fa*, then it is a ſharp key; but if it is named *la* then it is a flat key. The *key* note can never properly be *me*, or *ſol*. The reaſon why one tune is on a ſharp, lively key, and another on a flat, melancholy one, is that every third, ſixth and ſeventh, in the ſharp key, is half a tone higher than in the flat key. See the following example of the two keys.

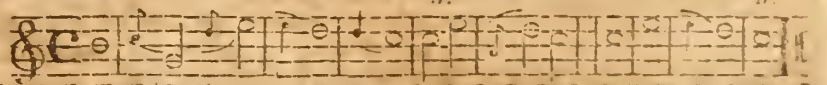




Of LEADING NOTES.

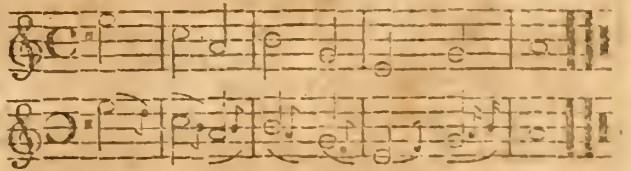
THE Appogiatura, or leading note, ſerves for the arriving more gracefully to the following note, either riſing or falling, and muſt be dwelt on according to the length of the note it is made of; ſometimes it is uſed as a preparation to a trill, and is expreſſed by an intermediate note, or notes: As for example.

N. B. Obſerve the *little notes* are not reckoned in time, and are only to be ſoftly touched, or ſounded.



Of TRANSITION.

THE *little notes* ſlurred to the minims muſt not be conſidered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one ſound to another, and if ſounded at all, muſt be ſounded as much ſofter than the minims as they are ſmaller. Tranſition is nothing but ſliding gracefully from one note to another: But fingers ſhould be exceedingly careful to deviate as little as poſſible from the true ſound of a note, becauſe in going off from the true ſound they will undoubtedly make diſcords where the compoſer did not deſign to have any, and then perhaps the compoſition will be deſpiſed, becauſe the performers are faulty.



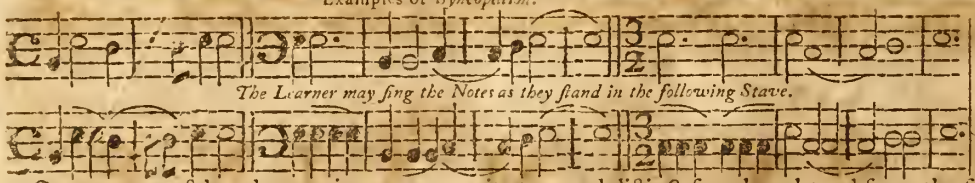
"N. B. Tranſition, as well as trills, had better be omitted than badly performed."

Of SYNCOPATION.

NOTES of Syncopation are thoſe which are driven out of their proper order in the bar, or driven through it, and require the hand to be taken up or put down, while ſuch notes are ſounding. One or two examples follow, which, with the help of the maſter, will ſoon be underſtood by the young fingers of tolerable capacities.

Examples

Examples of *Syncopation.*

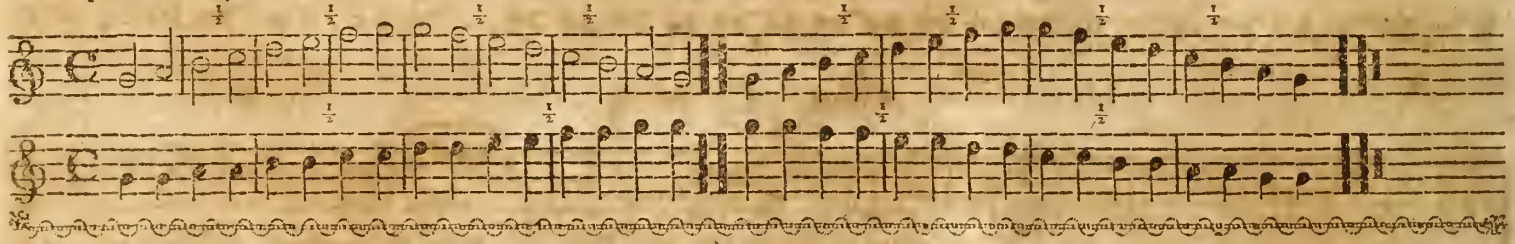


The Learner may ſing the Notes as they ſtand in the following Stave.

Of the founding *the* EIGHT NOTES.

THOSE learners of pſalmody, who make themſelves ſufficiently acquainted with the knowledge of the Gamut, and firſt principles of vocal muſic, may proceed to tune their voices by the following notes.

Great care muſt be taken to give every note its true and diſtinct ſound, and to obſerve the ſemitones between *me* and *fa*, and *la* and *fa* in aſcending; and alſo between *fa* and *la*, and *fa* and *me*, deſcending. After having learned to ſound the following notes well, they may begin to practiſe on plain and eaſy muſick.



CONCLUSION.

THIS part of the work will be concluded with ſome obſervations on ſinging, and general directions to learners, which are as follows, *viz.*

"When a tune is well learnt by note it may be ſung in words, and every word ſhould not only be pronunced according to the beſt rules of grammar, but ſpoken plain and diſtinct. Singers often fail in this point, by which means half the beauty of the muſick is loſt, the words not being underſtood.

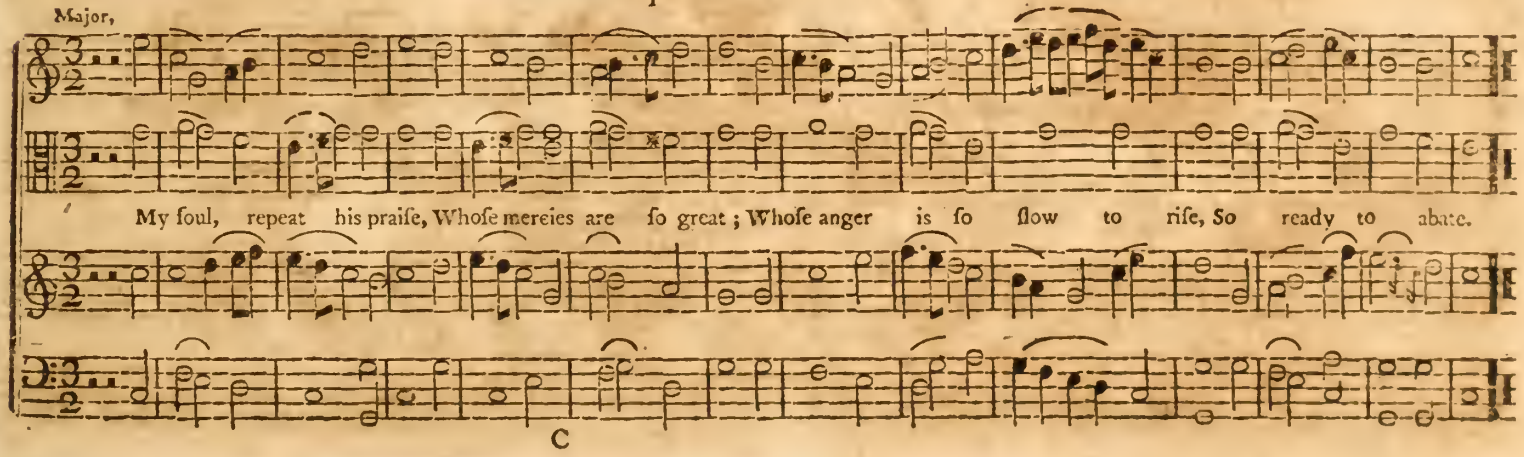
"Notwithſtanding all that has been ſaid or can be ſaid with regard to graces, the beſt way is to ſing with eaſe and freedom, and without confining yourſelf to any certain rules for graceing muſick, any further than can be adapted in a natural and eaſy manner, there being nothing forced or unnatural in good muſick.——Every ſinger ſhould ſing that part which is moſt ſuitable to his voice, in which caſe learners ſhould ſubmit to the judgment of their maſter. Care ſhould be taken, in ſinging companies, to have the parts properly proportioned; one half the ſtrength of the voices ſhould be upon the baſs, the other half divided upon the other parts.——A ſolo ſhould generally be ſung ſofter, and a chorus which follows a ſolo, louder than the reſt of the muſick. When the words ſoft, loud, &c. are placed over the muſick, ſome regard ſhould be paid to them. When words are repeated in muſick, the ſtrength of the voices ſhould increaſe every time they are repeated, and when the muſick is repeated it may be well to ſing it louder the ſecond time than the firſt. Low notes in the baſs ſhould generally be ſounded full, and the high notes in any part, not full, but clear. In fuging muſick the ſtrength of the voices ſhould increaſe as the parts fall in, and the pronunciation in ſuch caſes ſhould be very diſtinct and emphatical."

THE

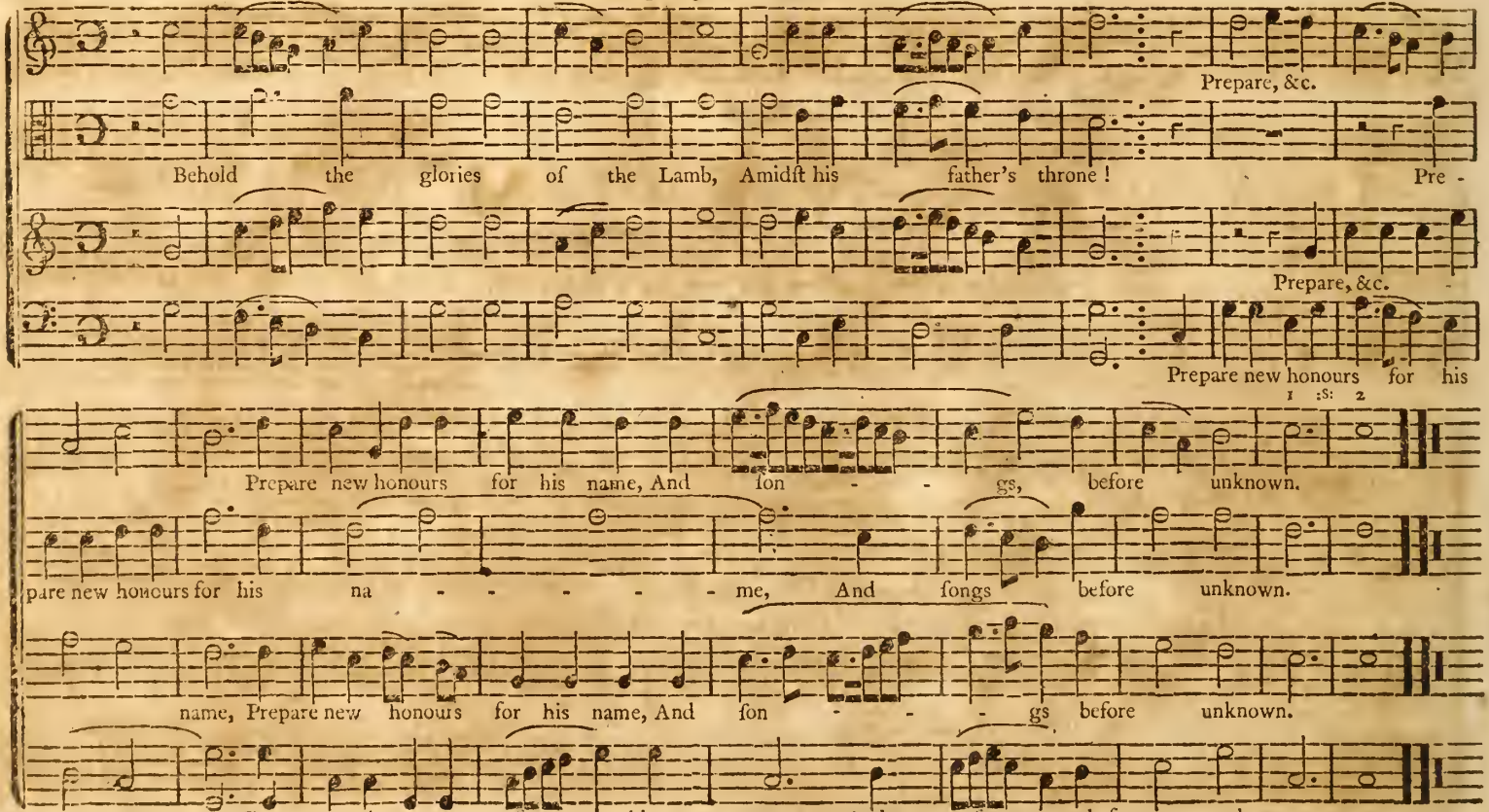
THE

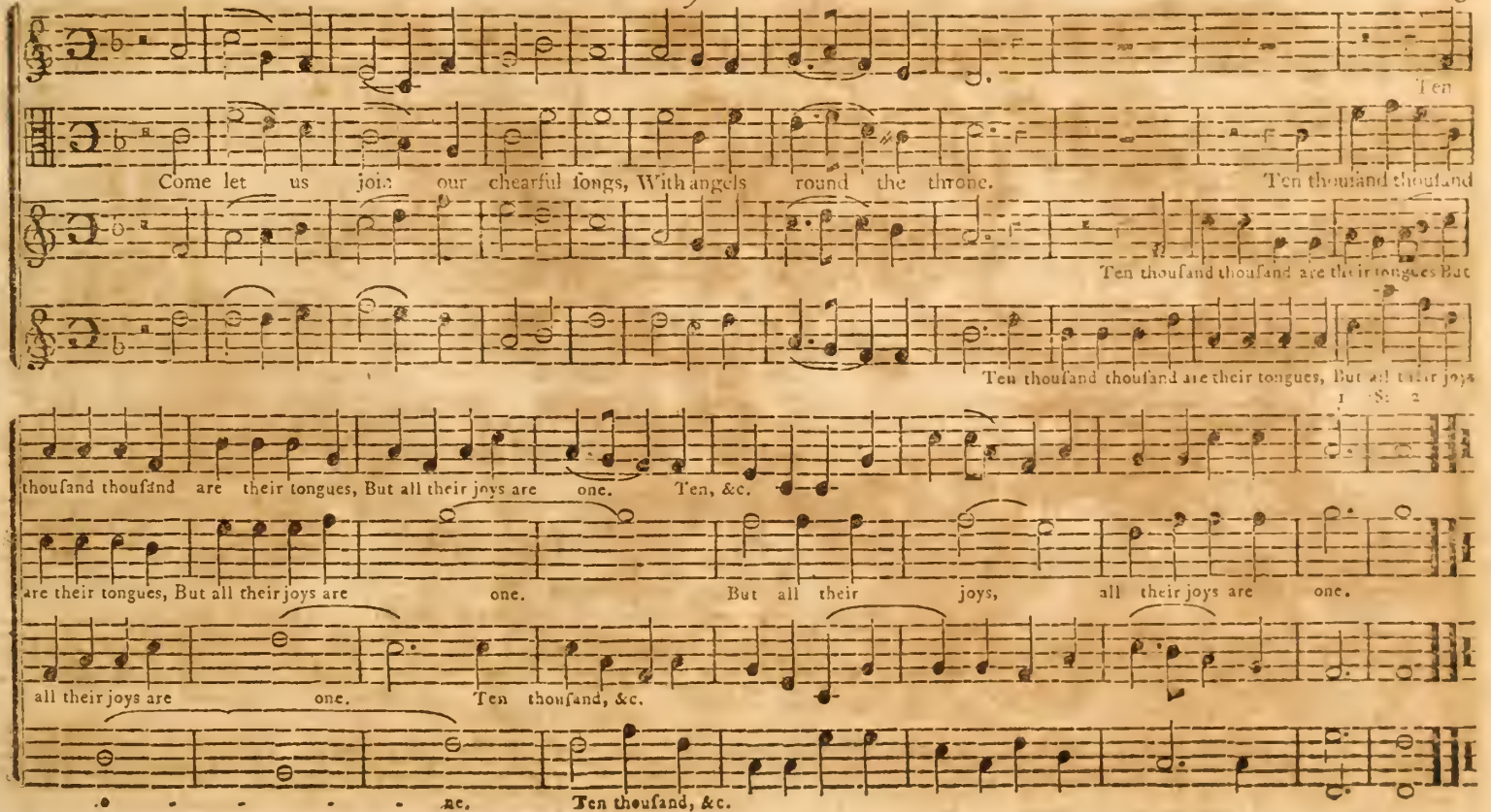
HARMONY OF MAINE.

Alpha. C. M.

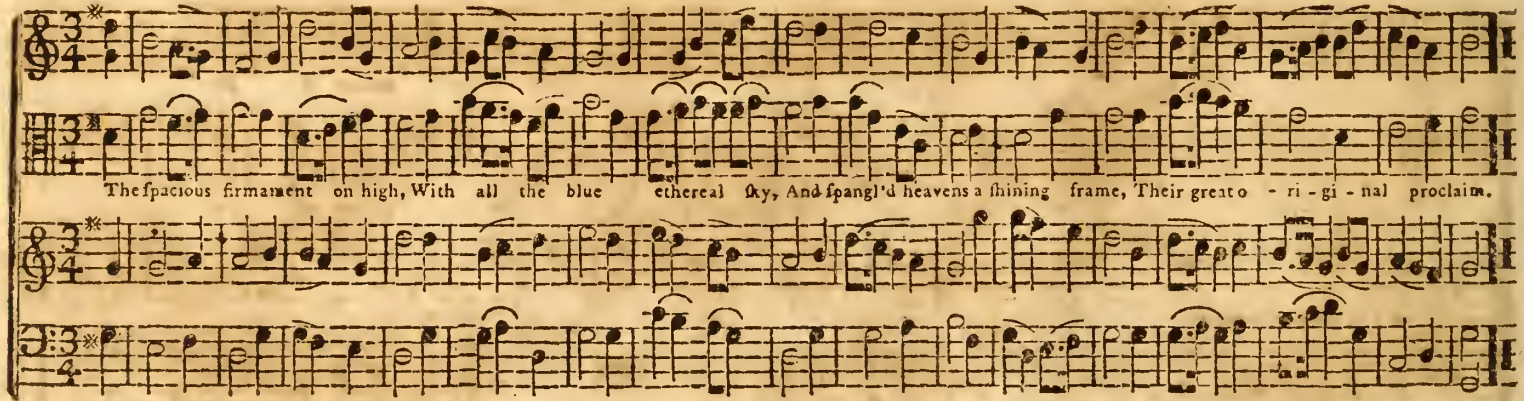


Majesty. C. M.

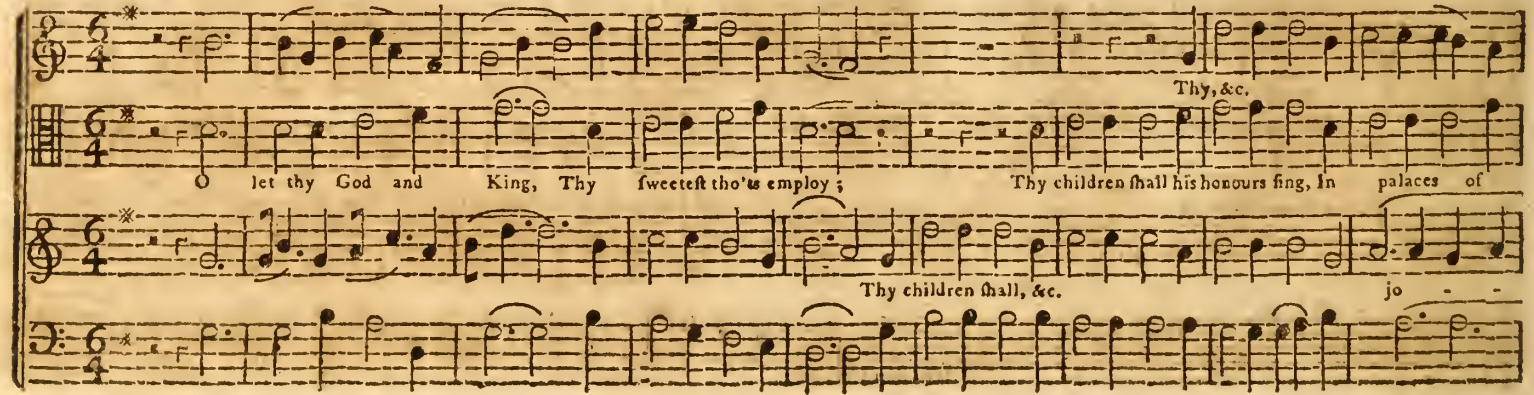

Prepare, &c.
Behold the glories of the Lamb, Amidst his father's throne! Pre -
Prepare, &c.
Prepare new honours for his
1 :S: 2
Prepare new honours for his name, And son - - gs, before unknown.
pare new honours for his na - - - - - - me, And songs before unknown.
name, Prepare new honours for his name, And son - - - gs before unknown.
name, Prepare new honours for his name, And songs before unknown.


Ten
Come let us join our chearful ſongs, With angels round the throne. Ten thouſand thouſand
Ten thouſand thouſand are their tongues But
Ten thouſand thouſand are their tongues, But all their joys
thouſand thouſand are their tongues, But all their joys are one. Ten, &c.
are their tongues, But all their joys are one. But all their joys, all their joys are one.
all their joys are one. Ten thouſand, &c.
.ne. Ten thouſand, &c.

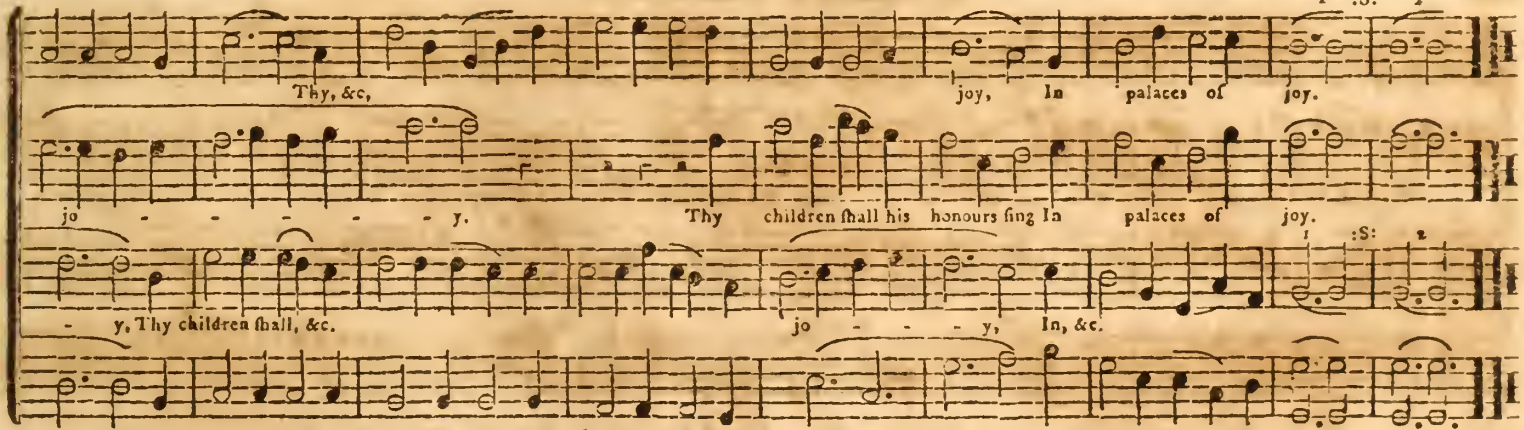
Creation. L. M.



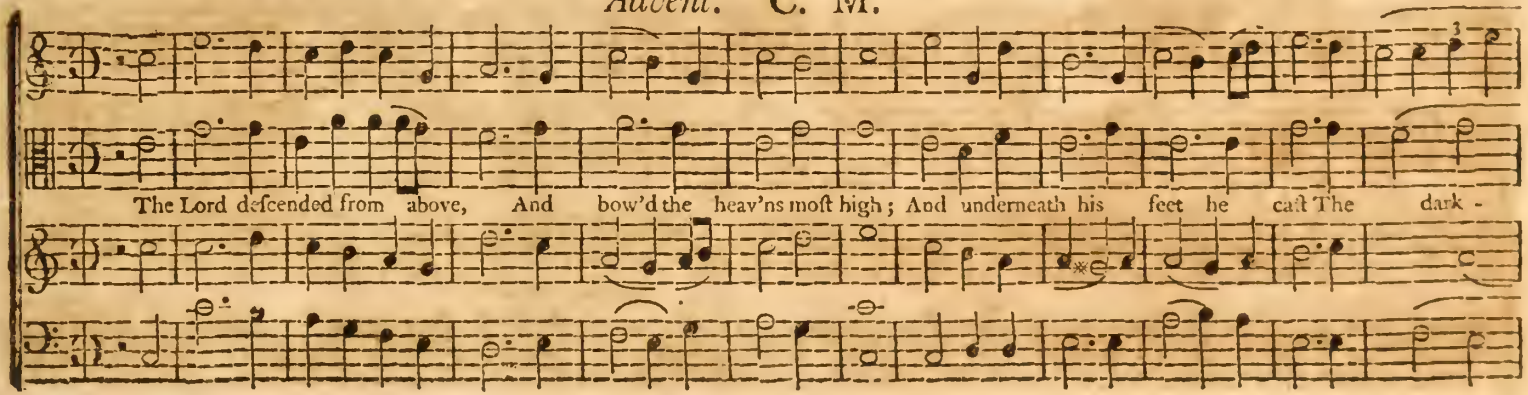
Hallowell. S. M. :S:

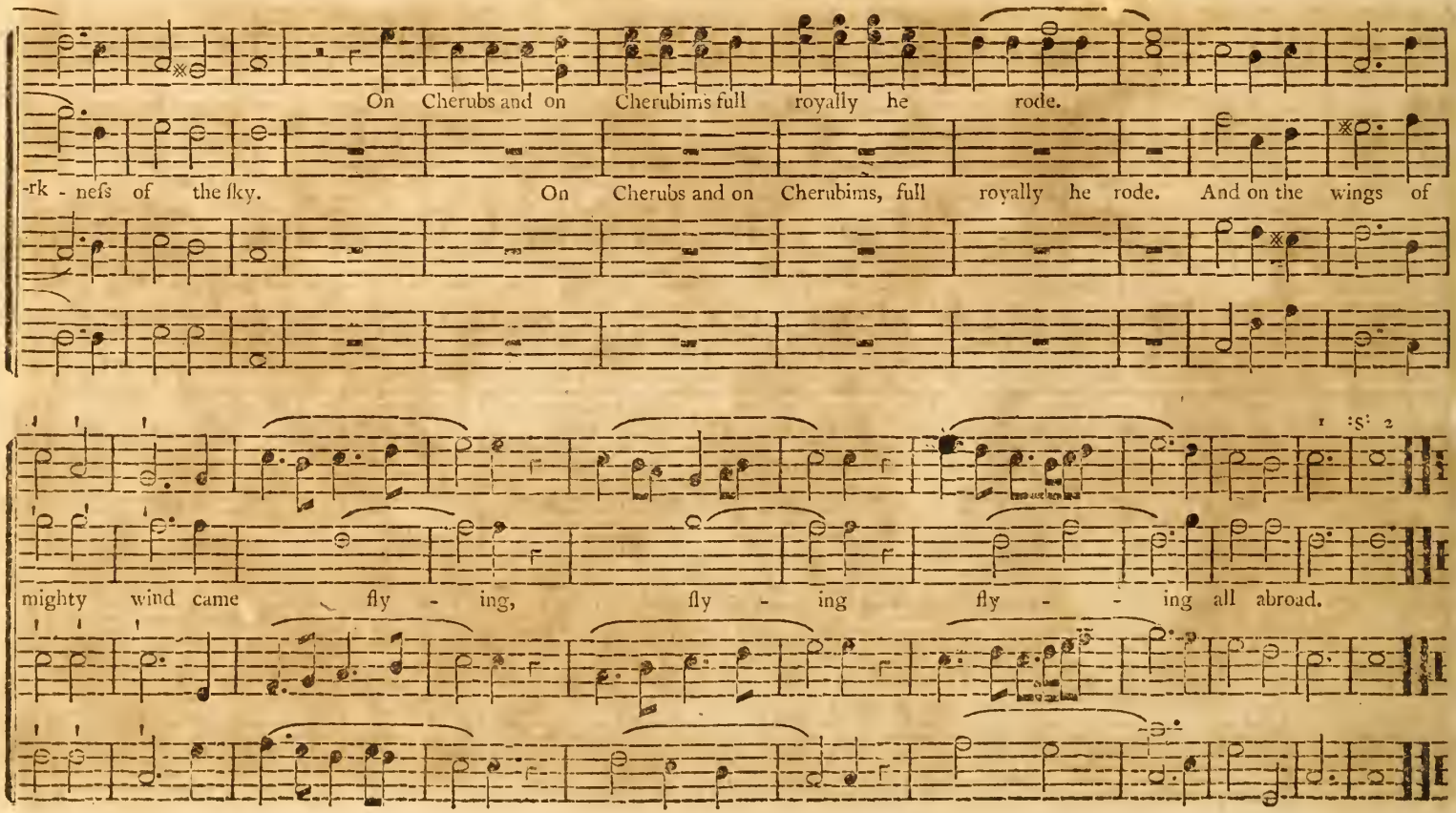


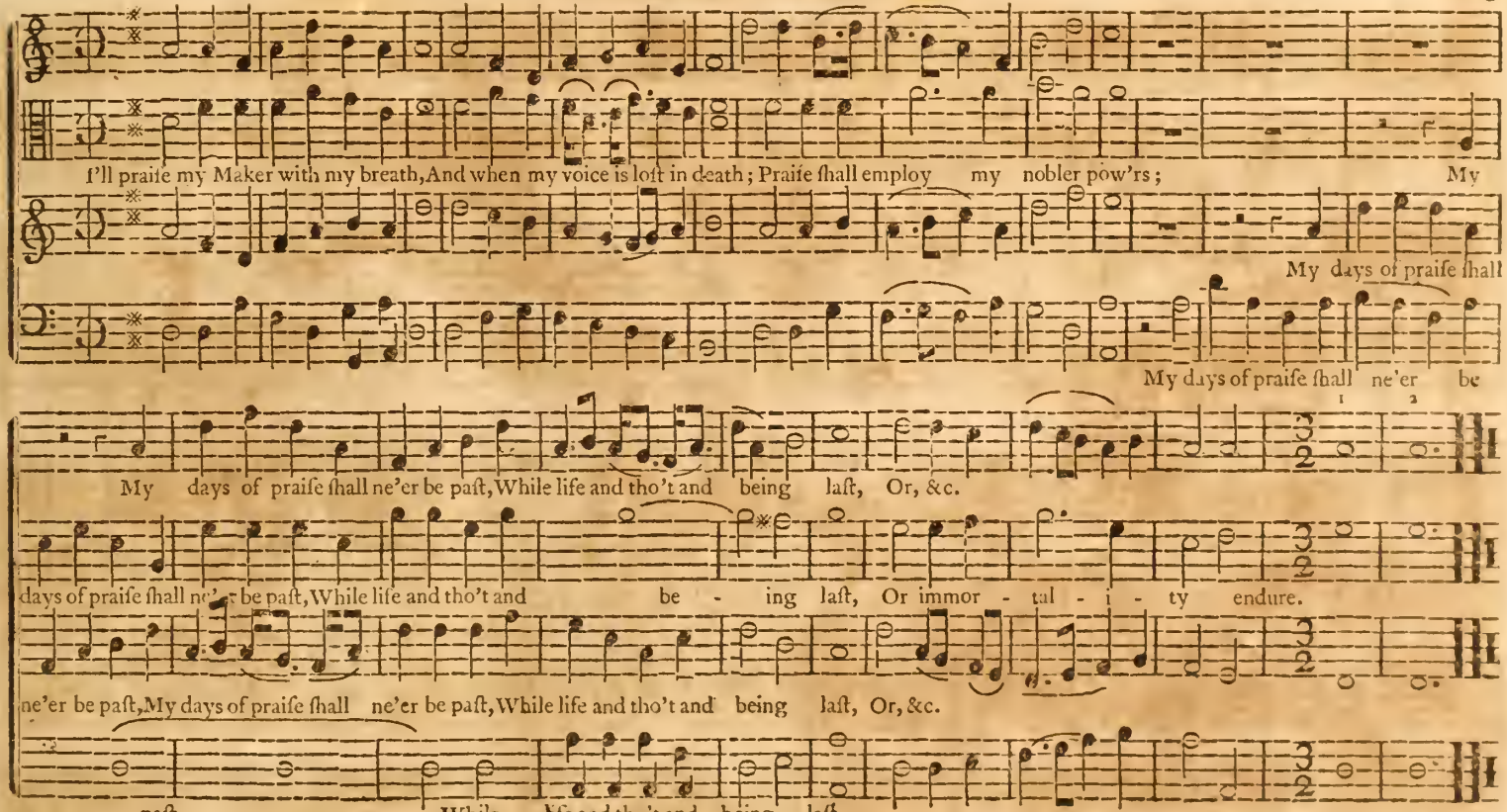
Hallowell. Continued.



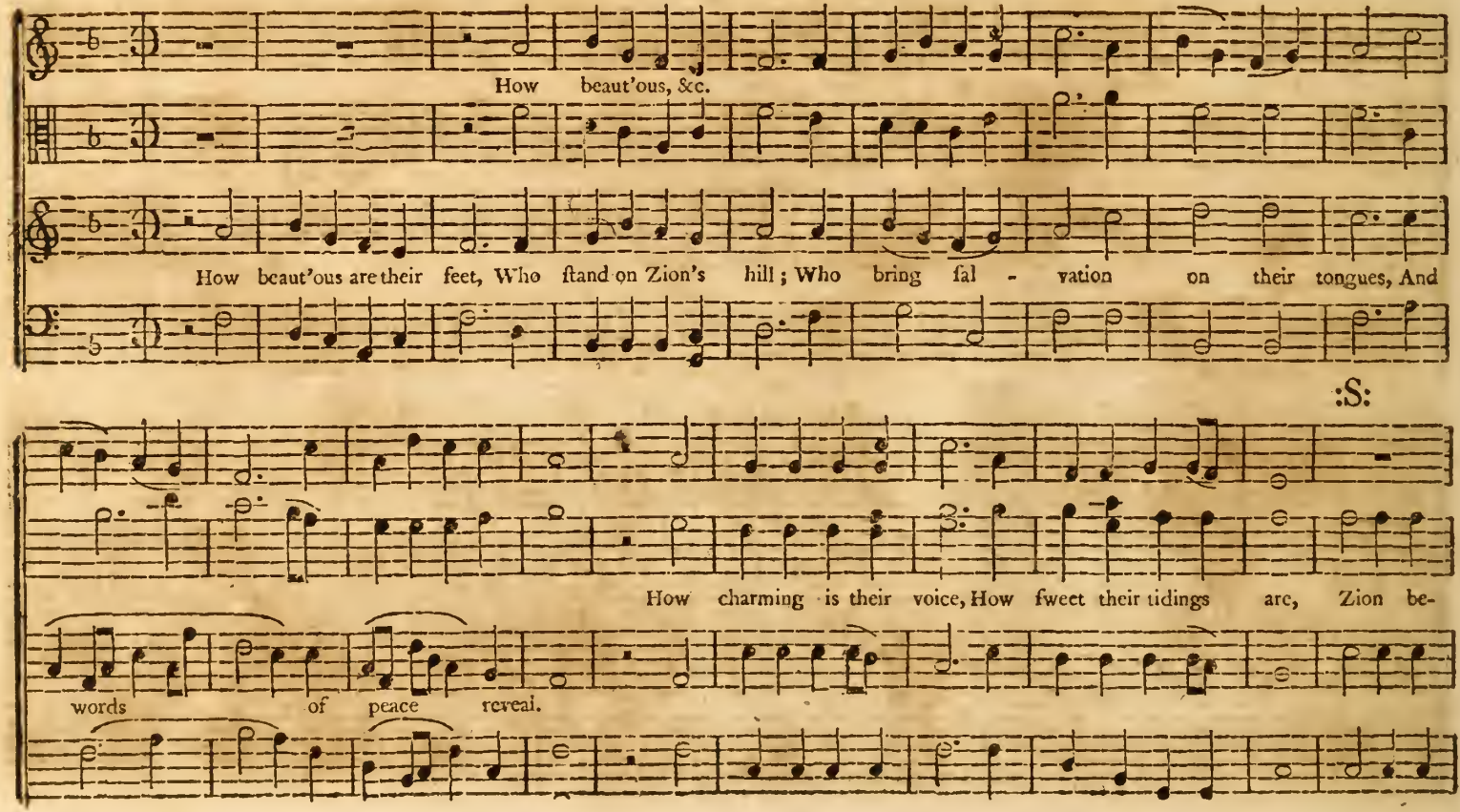
Advent. C. M.

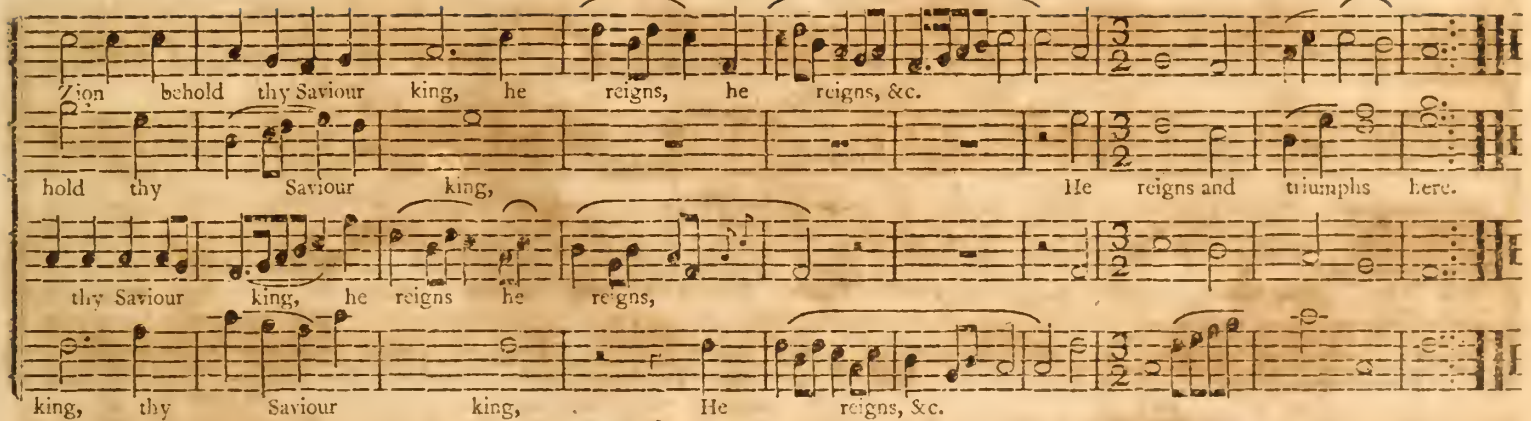



On Cherubs and on Cherubims full royally he rode.
-rk - nefs of the ſky. On Cherubs and on Cherubims, full royally he rode. And on the wings of
mighty wind came fly - ing, fly - ing fly - - ing all abroad.

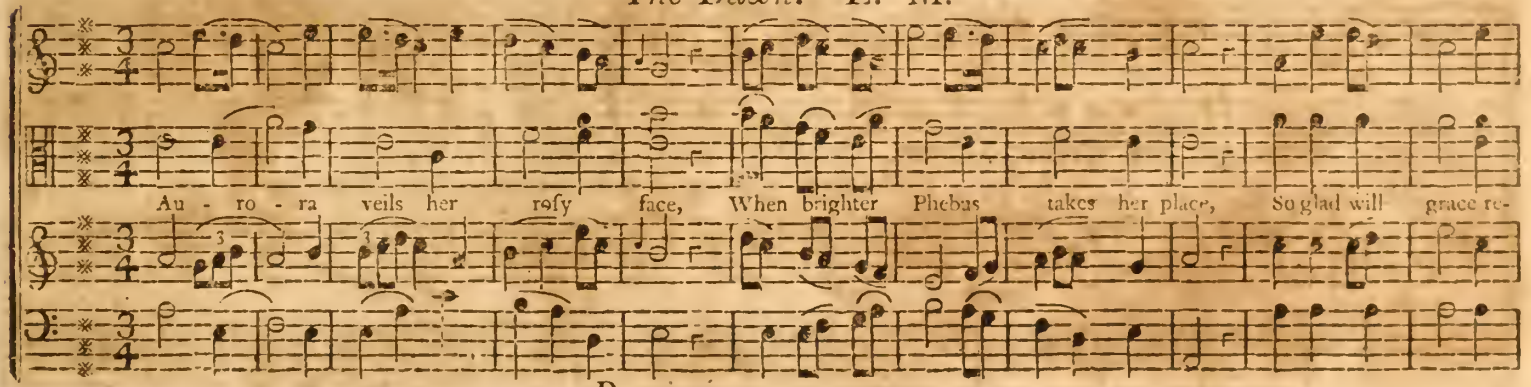

I'll praiſe my Maker with my breath, And when my voice is loſt in death; Praiſe ſhall employ my nobler pow'rs; My
My days of praiſe ſhall
My days of praiſe ſhall ne'er be
My days of praiſe ſhall ne'er be paſt, While life and tho't and being laſt, Or, &c.
days of praiſe ſhall ne'er be paſt, While life and tho't and be - ing laſt, Or immor - tal - i - ty endure.
ne'er be paſt, My days of praiſe ſhall ne'er be paſt, While life and tho't and being laſt, Or, &c.
paſt, While life and tho't and being laſt,

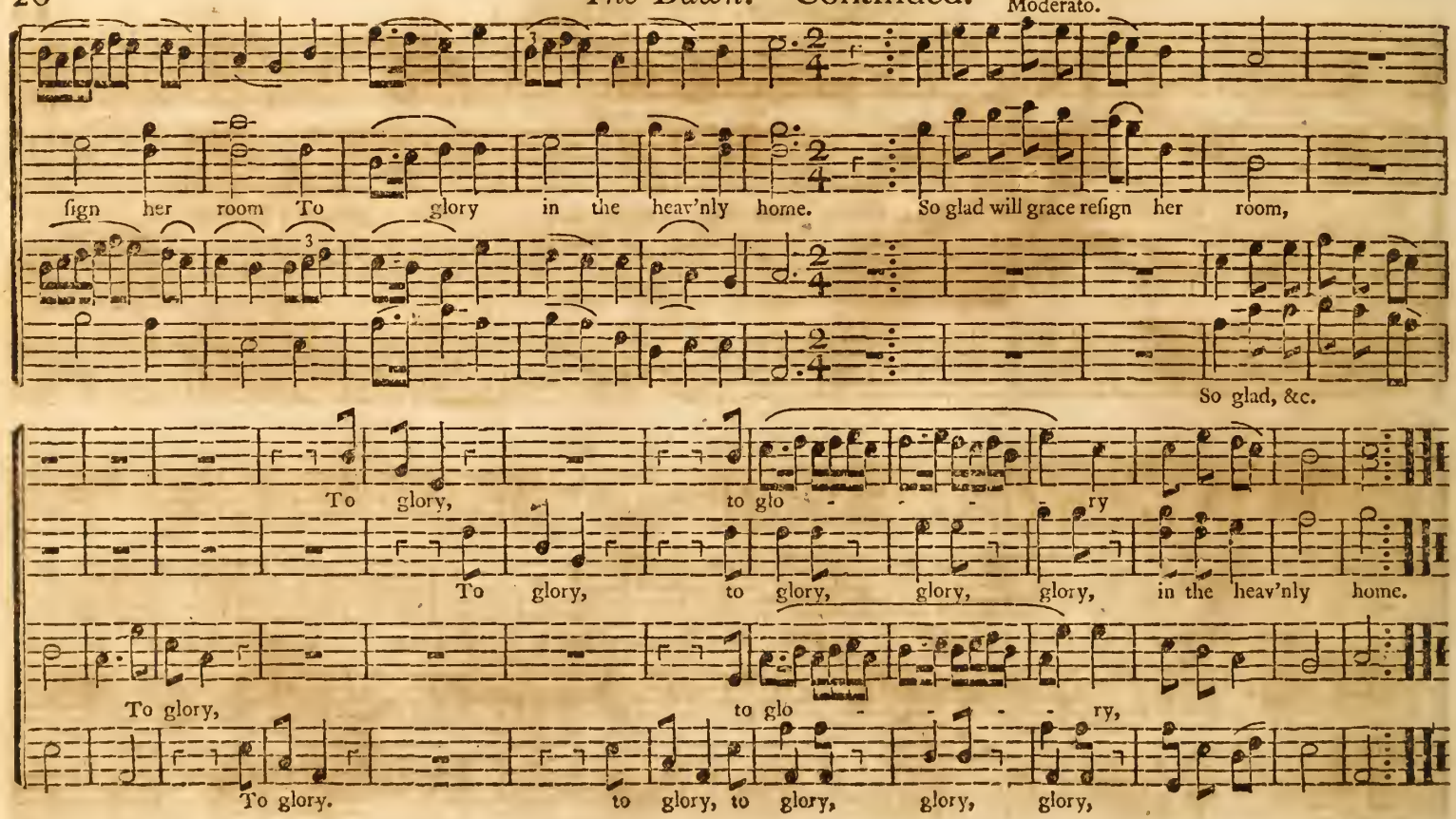
St. Paul's. S. M.

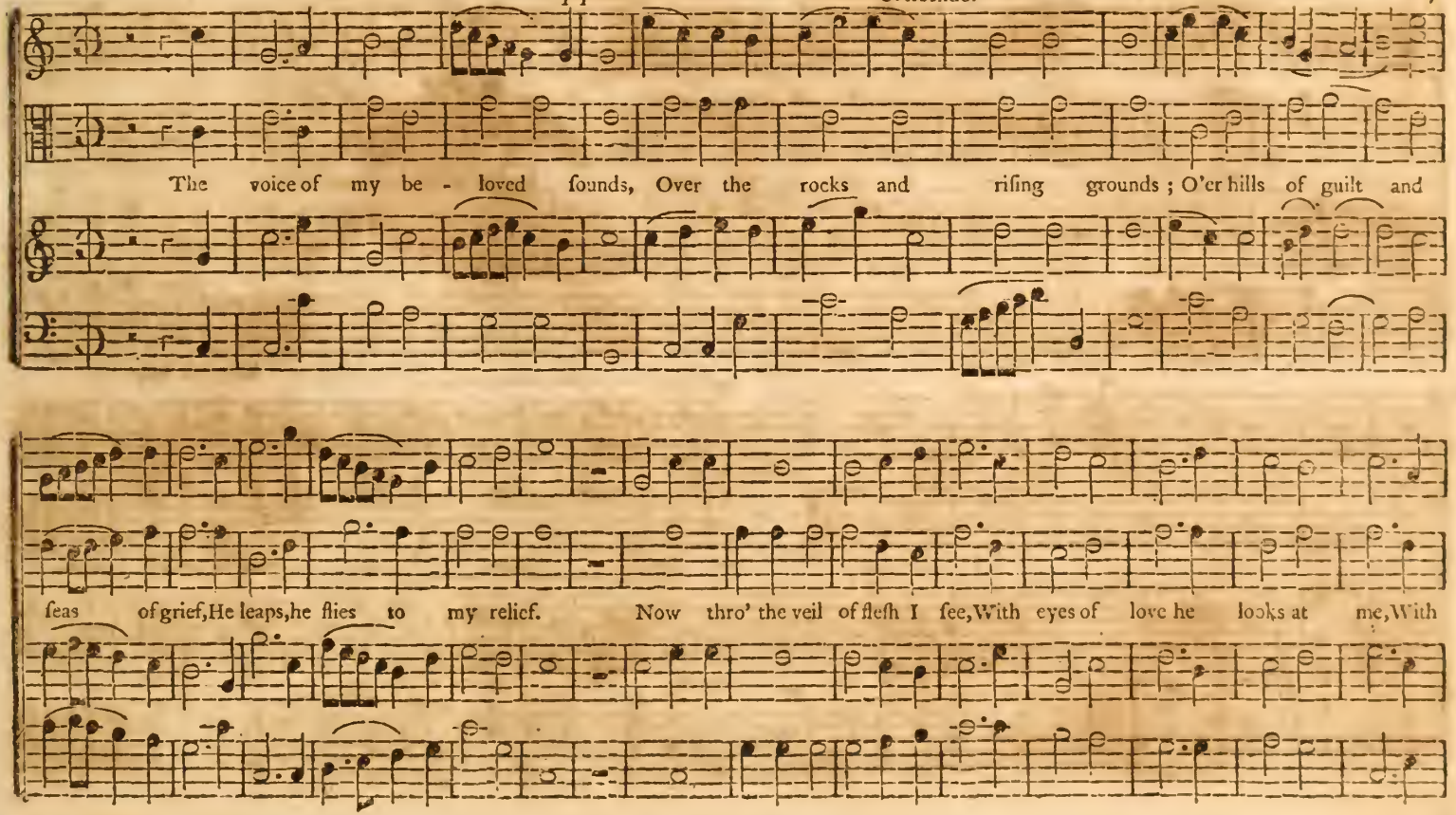

How beaut'ous, &c.
How beaut'ous are their feet, Who ſtand on Zion's hill; Who bring ſal - vation on their tongues, And
:S:
How charming is their voice, How ſweet their tidings are, Zion be-
words of peace reveal.

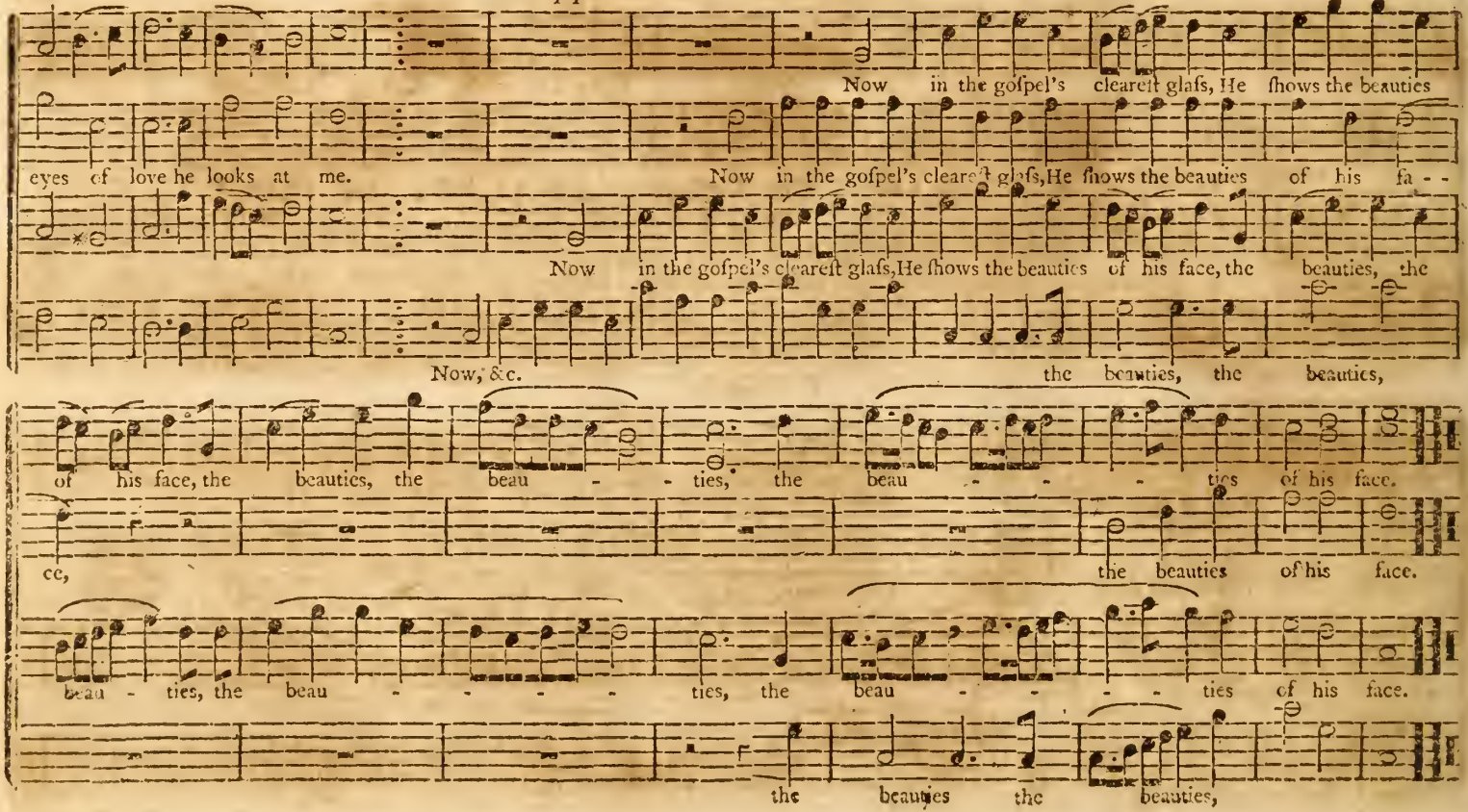

Zion behold thy Saviour king, he reigns, he reigns, &c.
hold thy Saviour king, He reigns and triumphs here.
thy Saviour king, he reigns he reigns,
king, thy Saviour king, He reigns, &c.

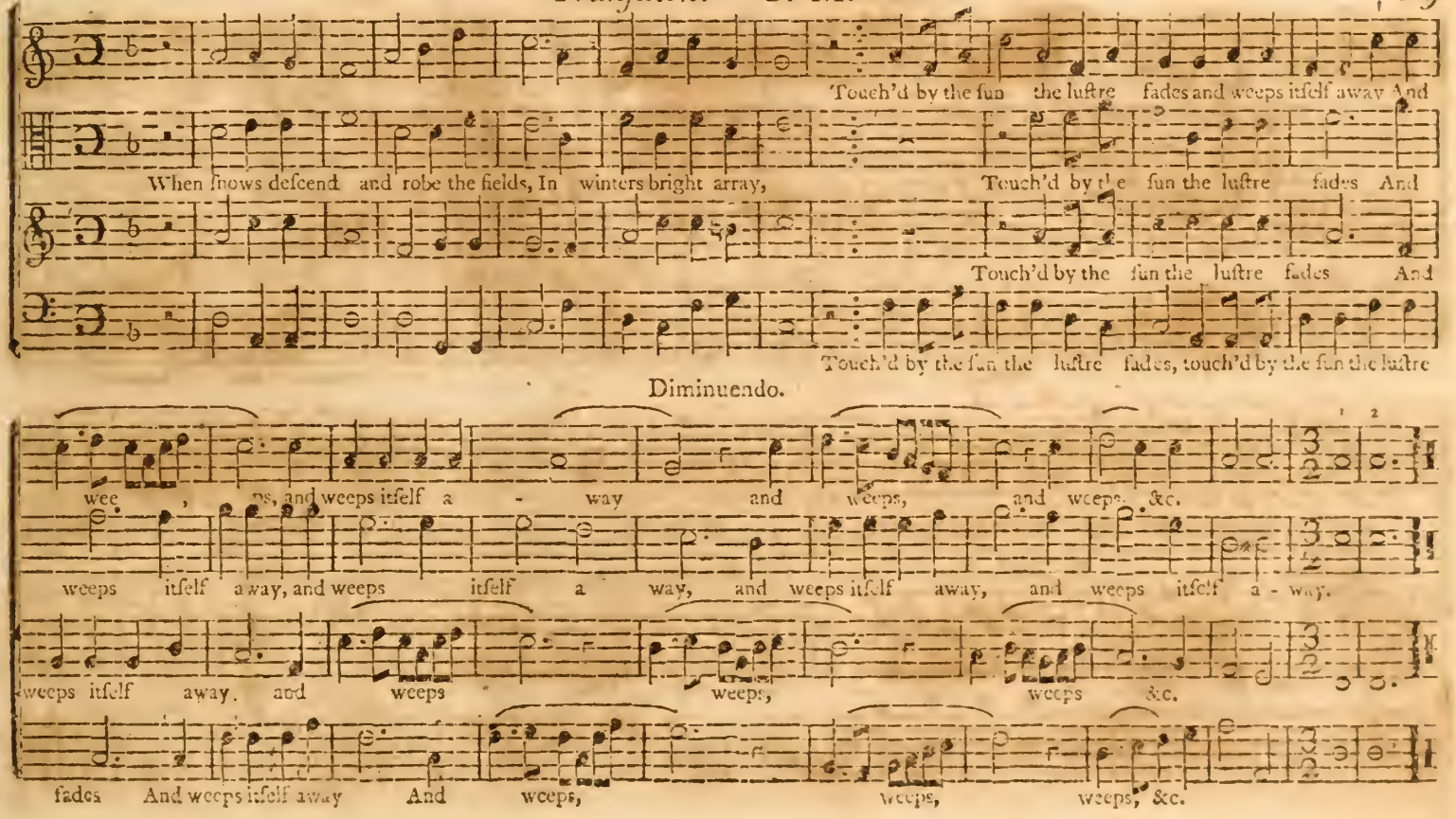
The Dawn. L. M.


Au - ro - ra veils her roſy face, When brighter Phebus takes her place, So glad will grace re-


Moderato.
ſign her room To glory in the heav'nly home.
So glad will grace reſign her room,
So glad, &c.
To glory, to glo - - - - ry
To glory, to glory, glory, glory, in the heav'nly home.
To glory, to glo - - - ry,
To glory. to glory, to glory, glory, glory,

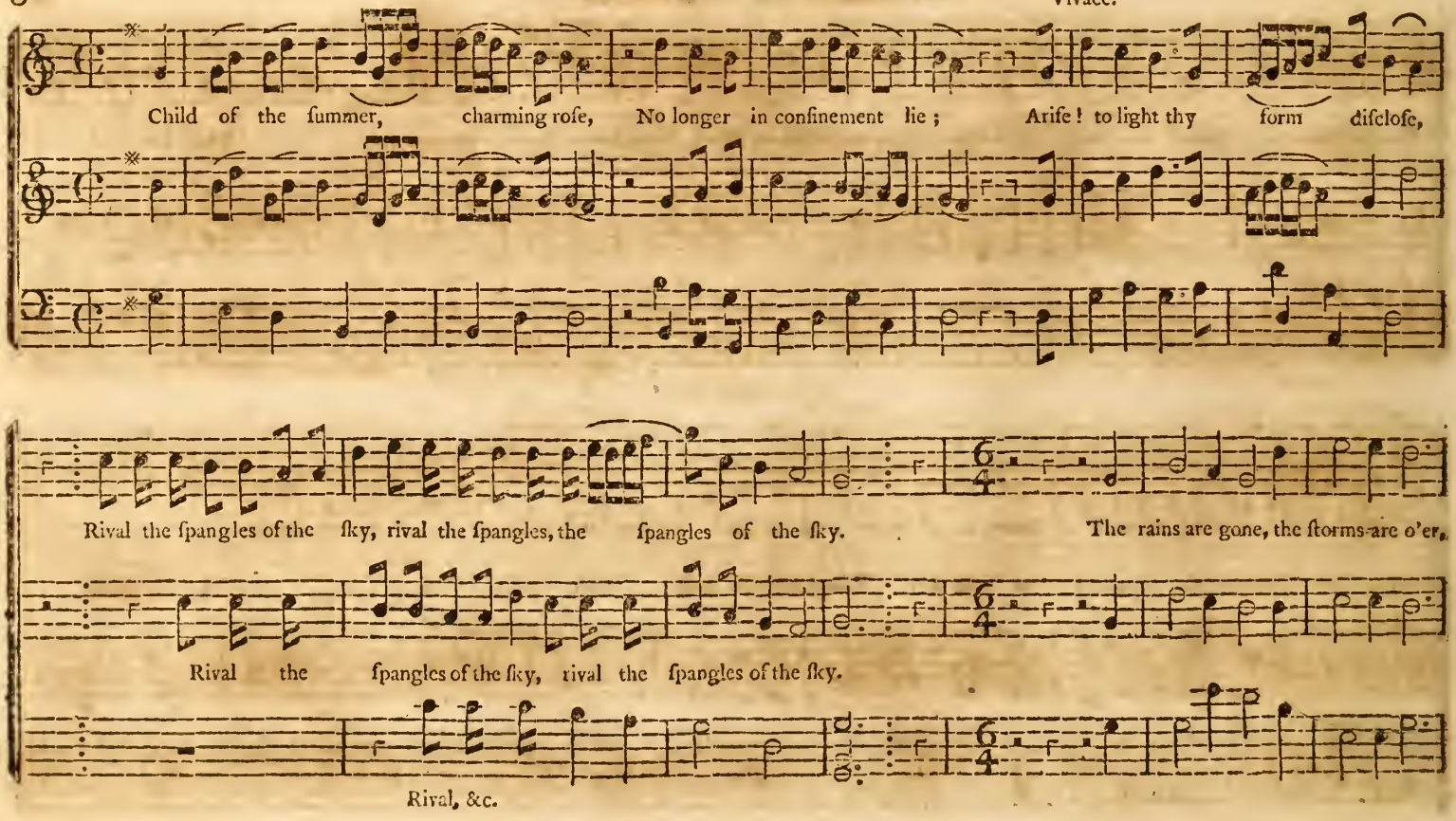

The voice of my be - loved sounds, Over the rocks and rising grounds ; O'er hills of guilt and
seas of grief, He leaps, he flies to my relief. Now thro' the veil of flesh I see, With eyes of love he looks at me, With

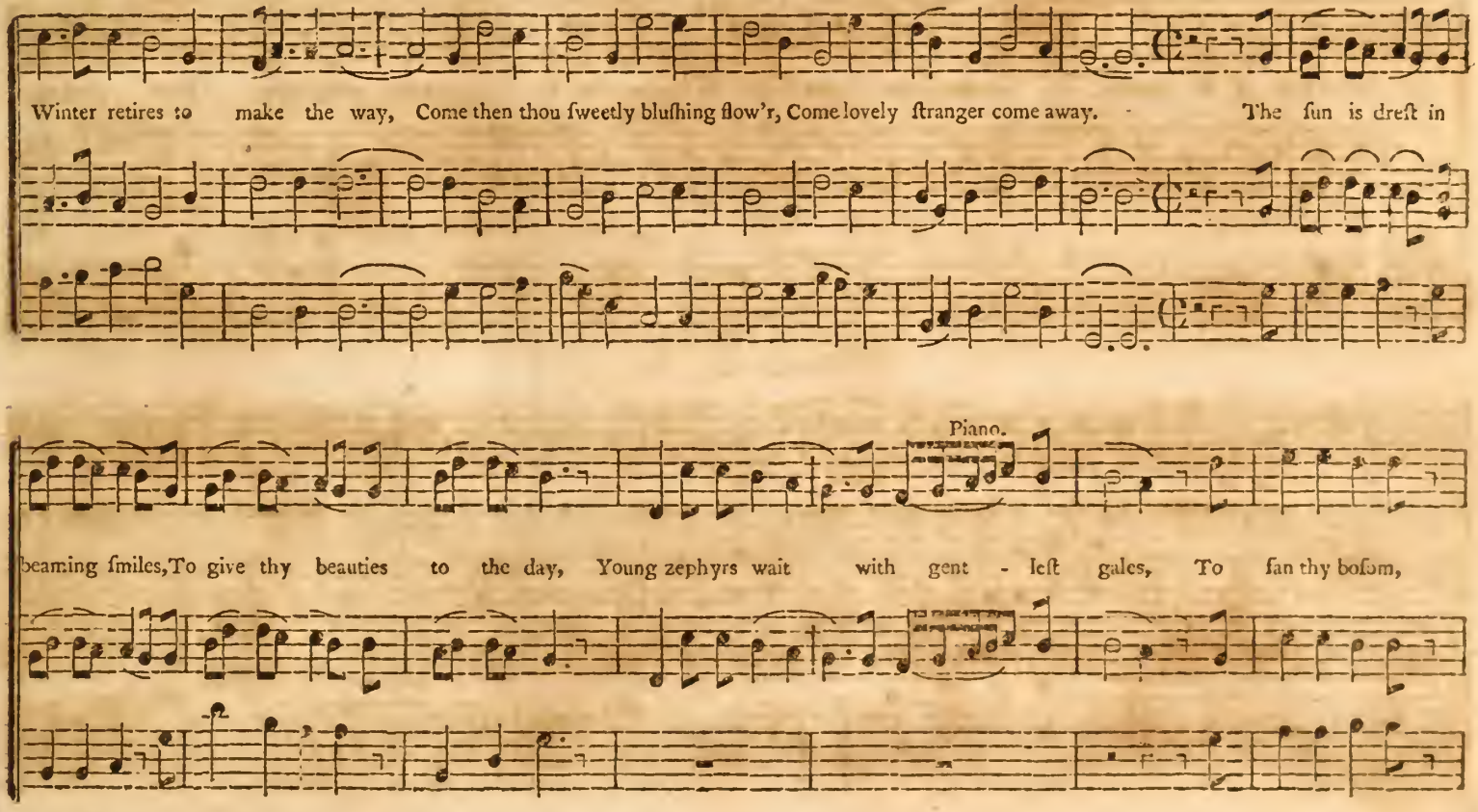

Now in the goſpel's cleareſt glaſs, He ſhows the beauties
eyes of love he looks at me.
Now in the goſpel's cleareſt glaſs, He ſhows the beauties of his fa - -
Now in the goſpel's cleareſt glaſs, He ſhows the beauties of his face, the beauties, the
Now, &c.
the beauties, the beauties,
of his face, the beauties, the beau - - ties, the beau - - - - ties of his face.
ce,
the beauties of his face.
beau - ties, the beau - - - - - ties, the beau - - - - - ties of his face.
the beauties the beauties,


Touch'd by the sun the lustre fades and weeps itself away And
When snows descend and robe the fields, In winters bright array,
Touch'd by the sun the lustre fades And
Touch'd by the sun the lustre fades And
Touch'd by the sun the lustre fades, touch'd by the sun the lustre
Diminuendo.
wee ps, and weeps itself a - way and weeps, and weeps, &c.
weeps itself away, and weeps itself a way, and weeps itself away, and weeps itself a - way.
weeps itself away. and weeps weeps, weeps &c.
fades And weeps itself away And weeps, weeps, weeps, &c.

Invitation. L. M.

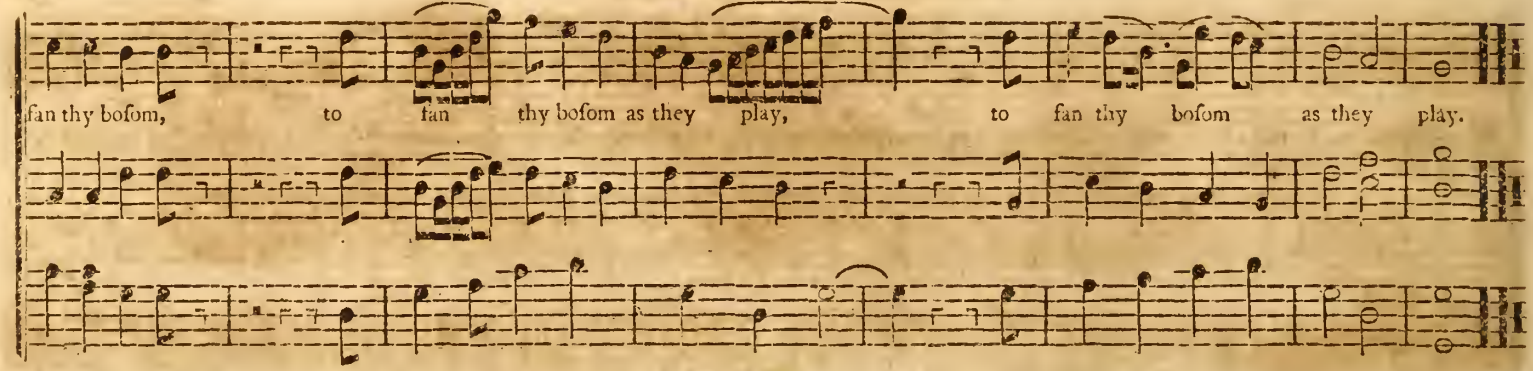
Vivace.



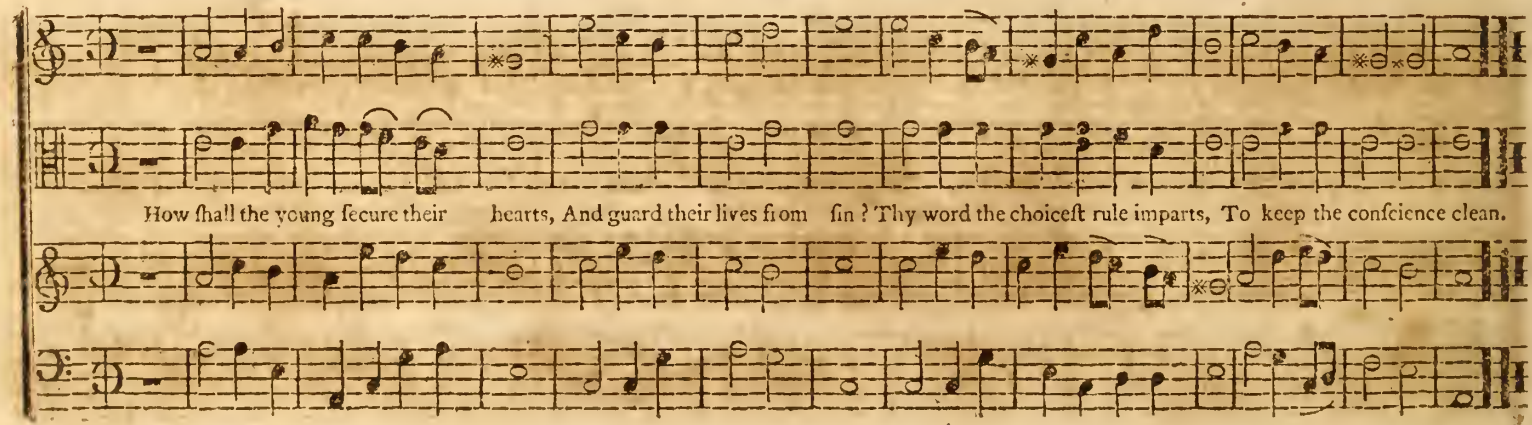

Winter retires to make the way, Come then thou ſweetly bluſhing flow'r, Come lovely ſtranger come away. The ſun is dreſt in
Piano.
beaming ſmiles, To give thy beauties to the day, Young zephyrs wait with gent - leſt gales, To fan thy boſom,

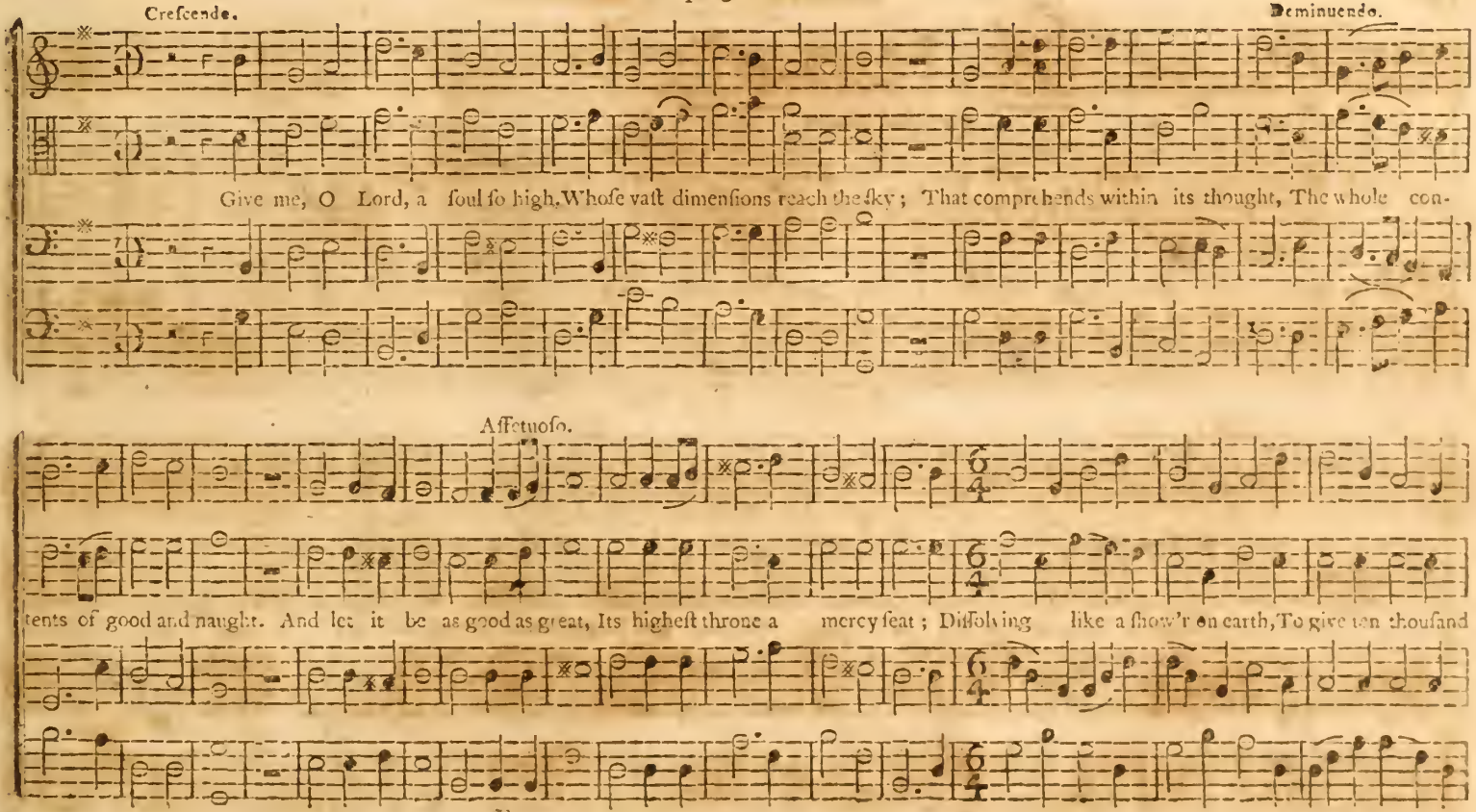
Invitation. Continued.

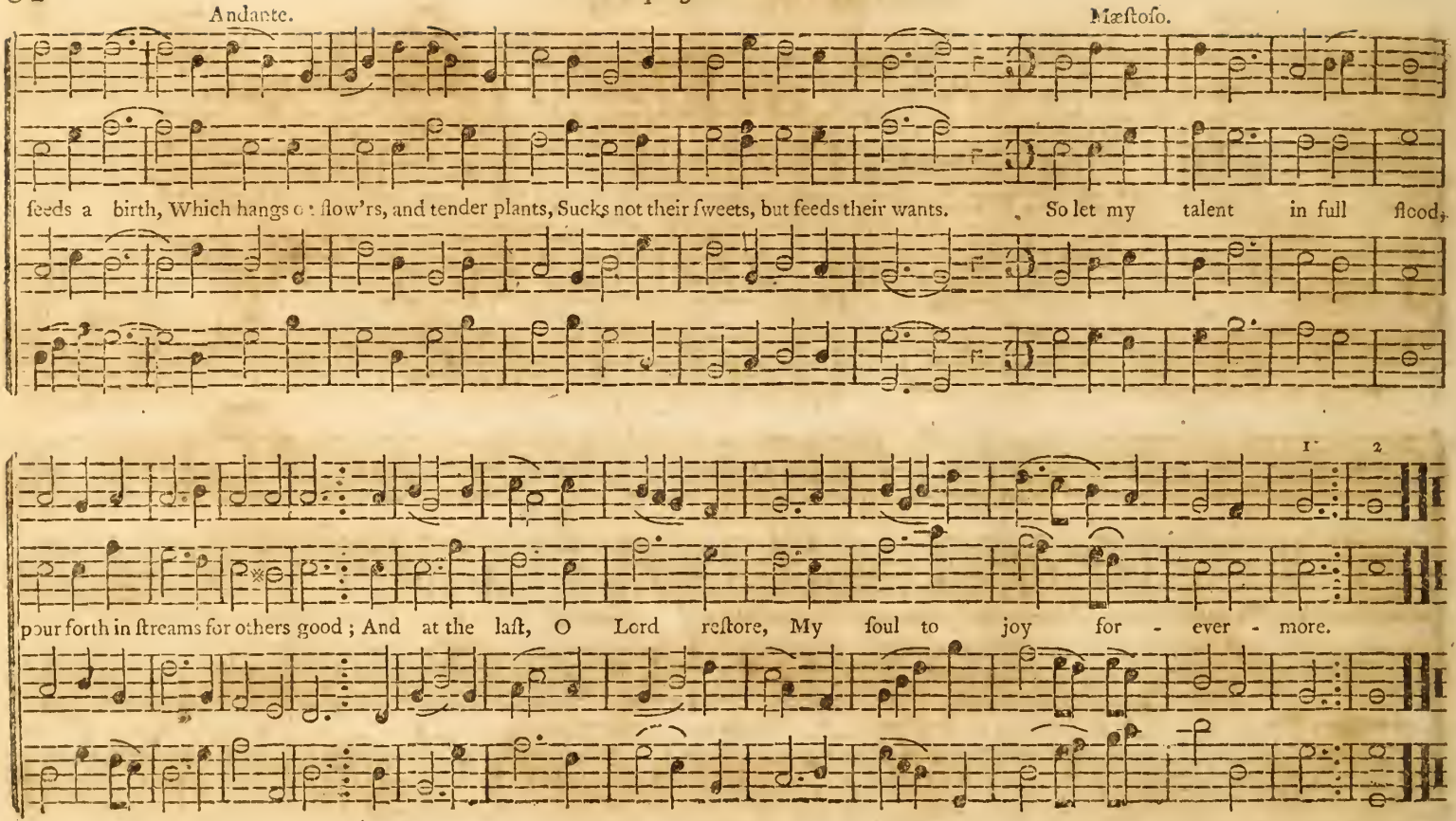
Pianiſſimo.

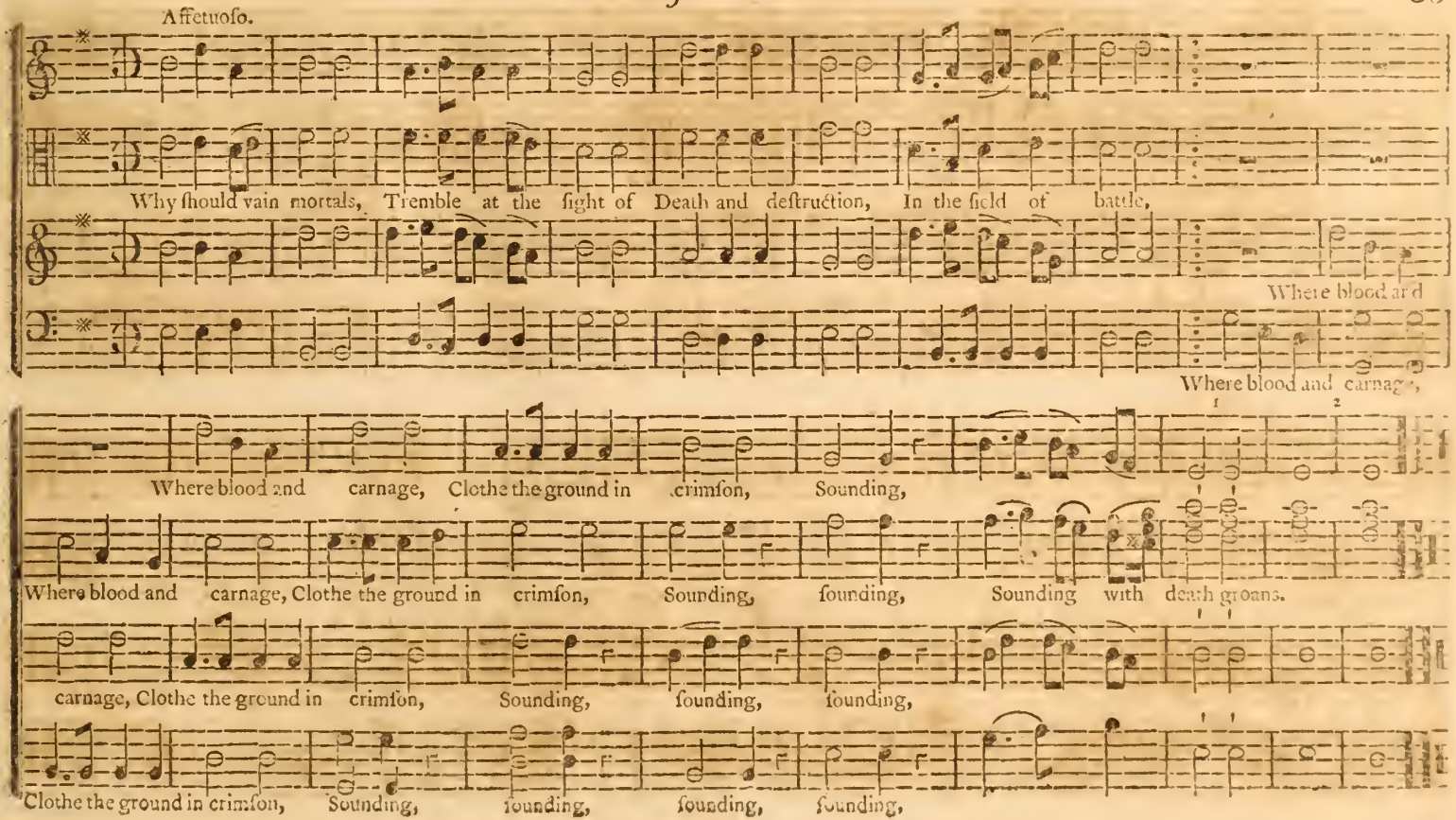


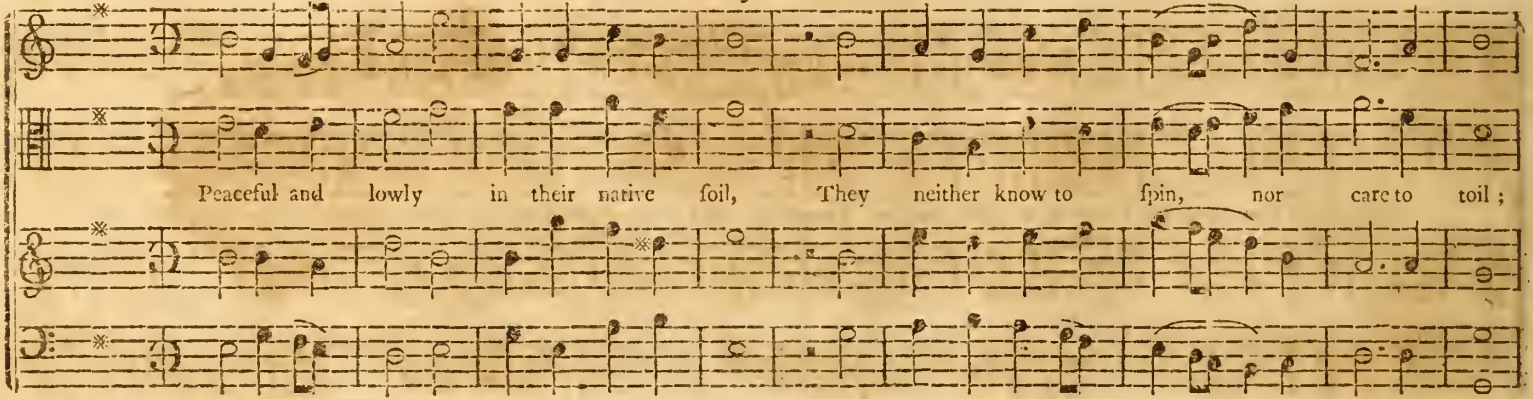
Cheſter. L. M.

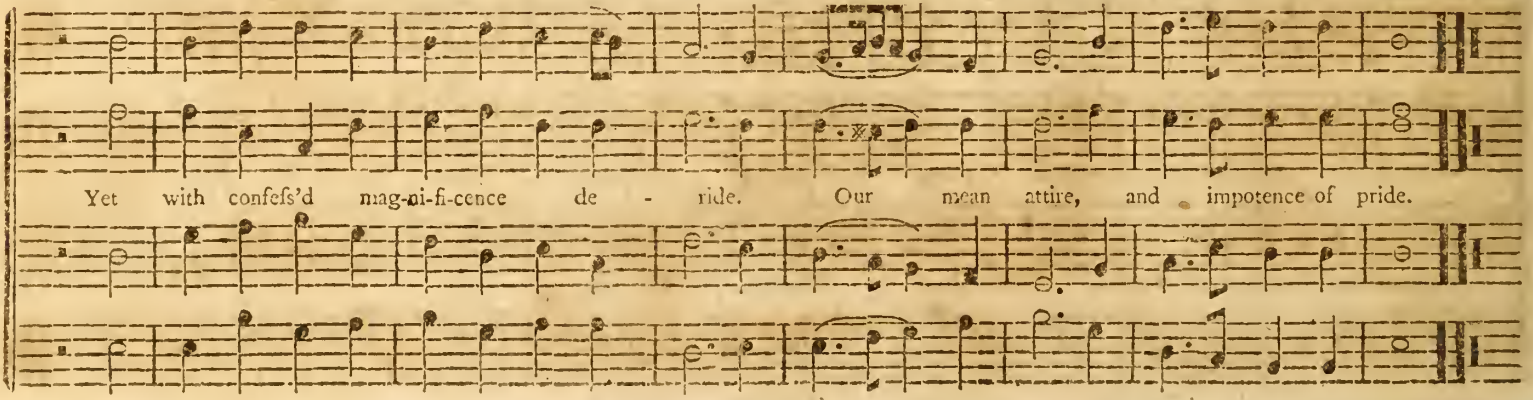



Crefcendo.
Diminuendo.
Give me, O Lord, a ſoul ſo high, Whoſe vaſt dimenſions reach the ſky; That comprehends within its thought, The whole con-
Affetuoſo.
tents of good and naught. And let it be as good as great, Its higheſt throne a mercy ſeat; Diſſolving like a ſhow'r on earth, To give ten thouſand

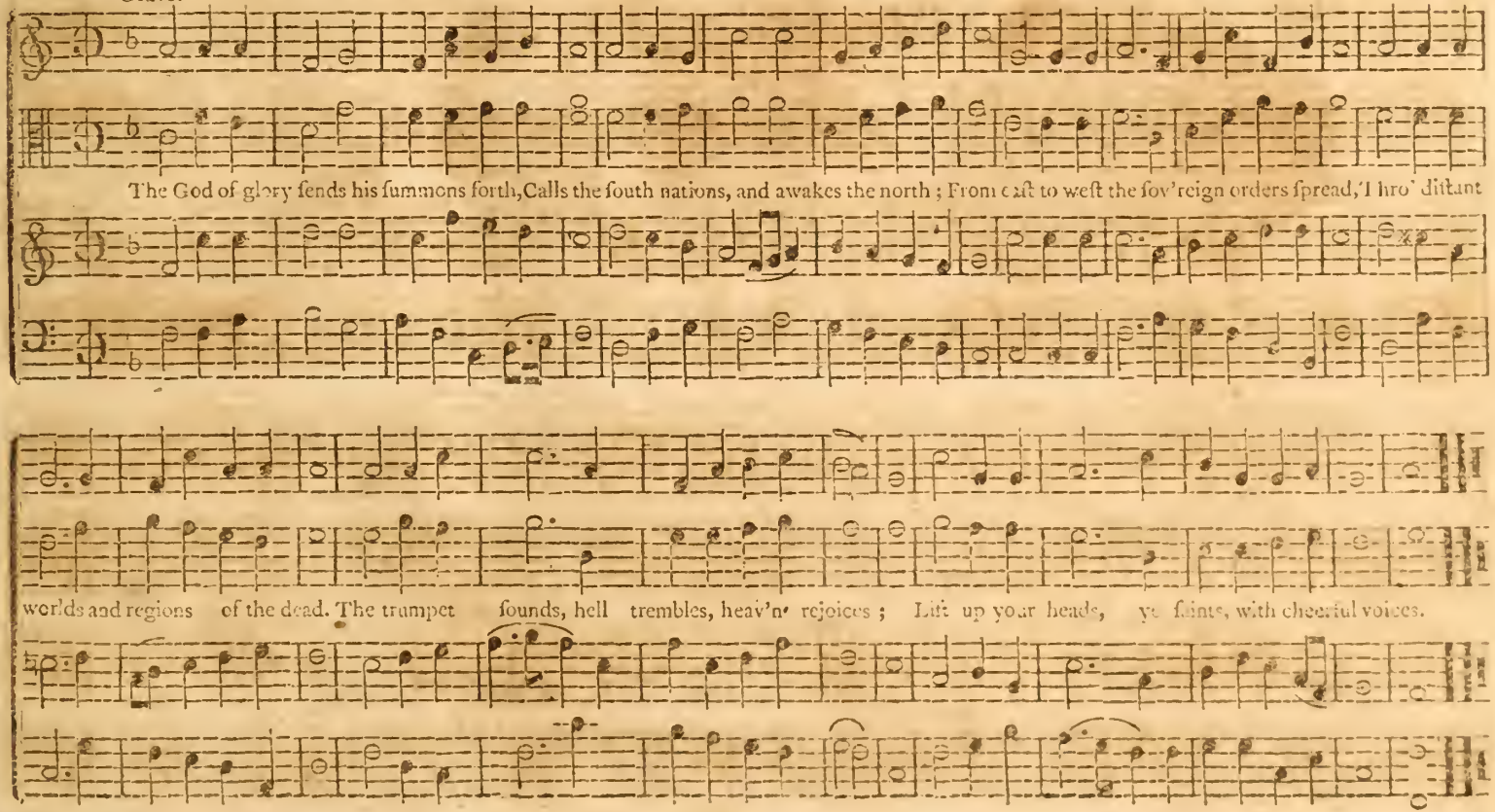

Andante.
Maeſtoſo.
feeds a birth, Which hangs o : flow'rs, and tender plants, Sucks not their ſweets, but feeds their wants. So let my talent in full flood,
1
2
pour forth in ſtreams for others good ; And at the laſt, O Lord reſtore, My ſoul to joy for - ever - more.


Affetuoſo.
Why ſhould vain mortals, Tremble at the ſight of Death and deſtruction, In the field of battle,
Where blood and
Where blood and carnage,
Where blood and carnage, Clothe the ground in crimſon, Sounding,
Where blood and carnage, Clothe the ground in crimſon, Sounding, founding, Sounding with death groans.
carnage, Clothe the ground in crimſon, Sounding, founding, founding,
Clothe the ground in crimſon, Sounding, founding, founding, founding,

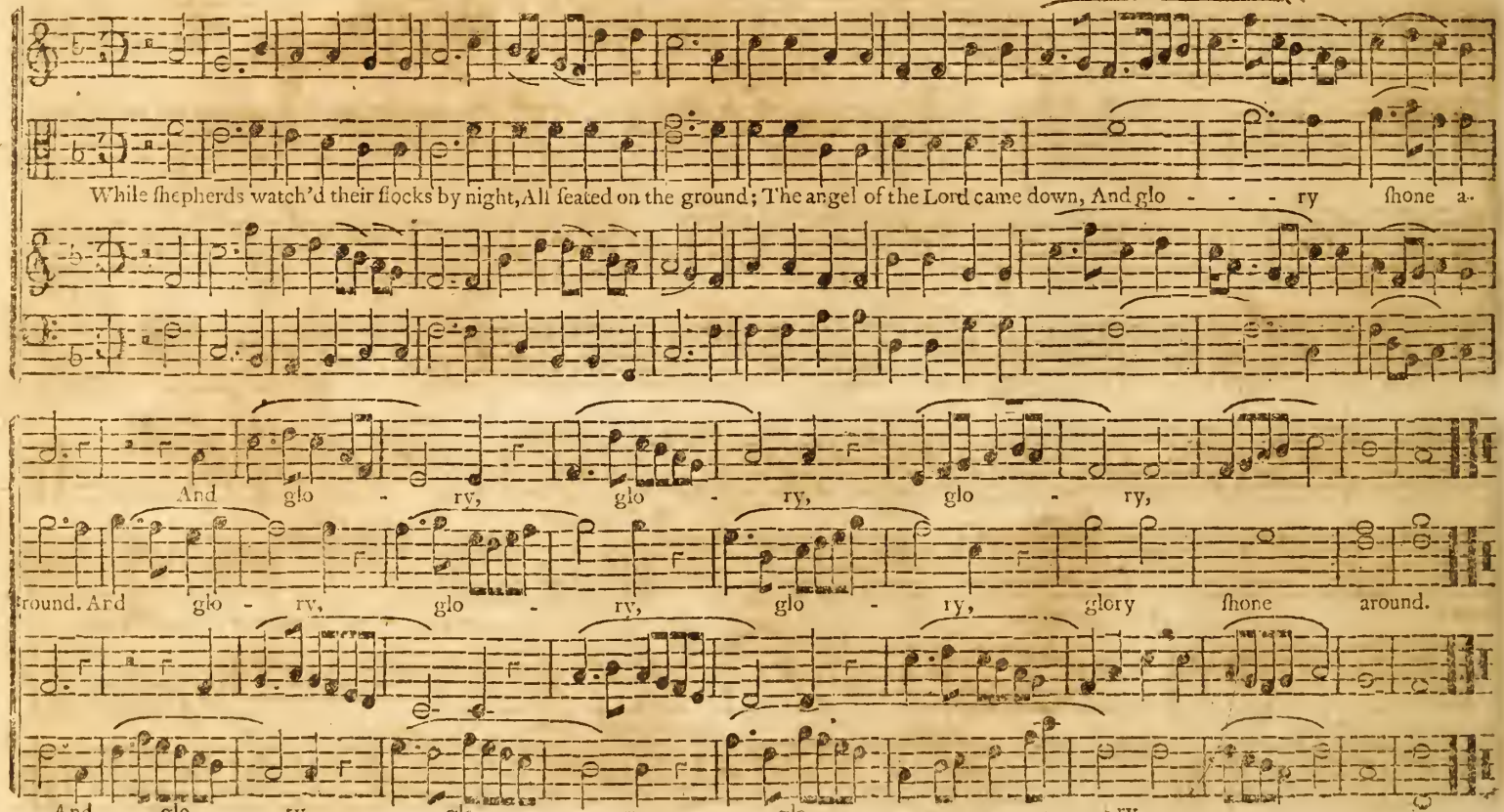

Peaceful and lowly in their native ſoil, They neither know to ſpin, nor care to toil ;

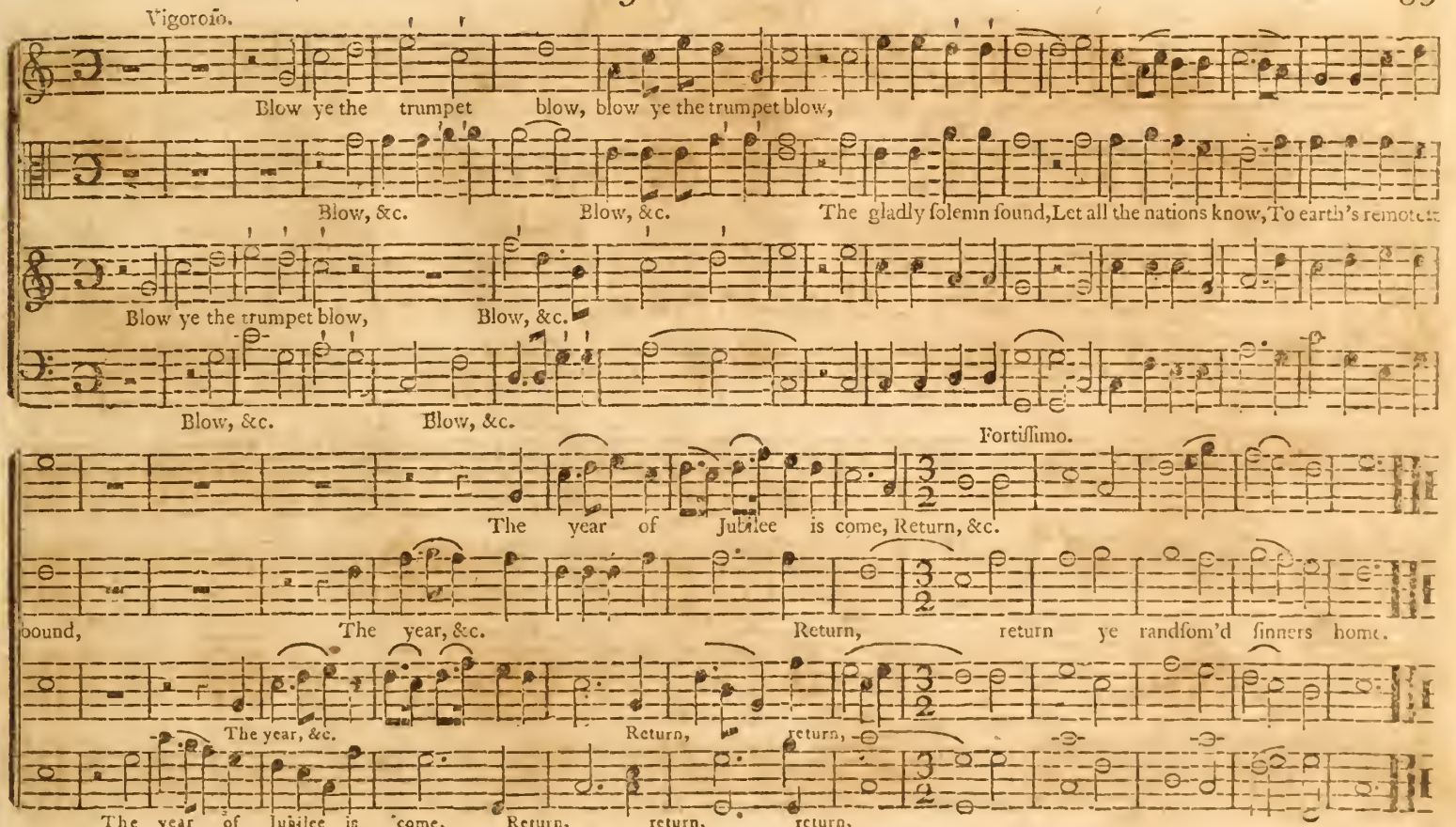

Yet with confeſs'd mag-ni-fi-cence de - ride. Our mean attire, and impotence of pride.

Grave.

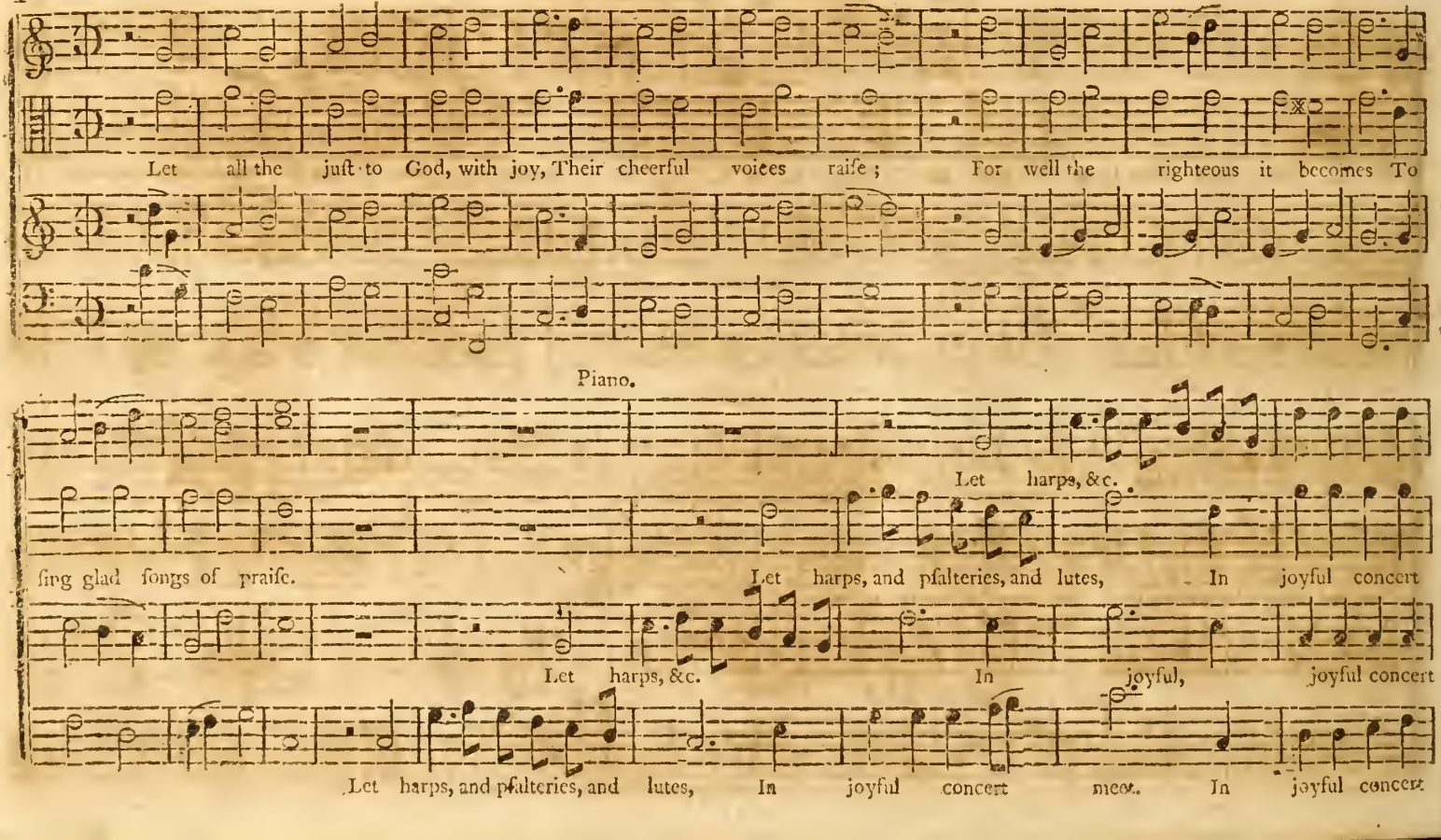

The God of glory ſends his ſummons forth, Calls the ſouth nations, and awakes the north ; From eaſt to weſt the ſov'reign orders ſpread, Thro' diſtant
worlds and regions of the dead. The trumpet ſounds, hell trembles, heav'n rejoices ; Lift up your heads, ye ſaints, with cheerful voices.

Carol. C. M.

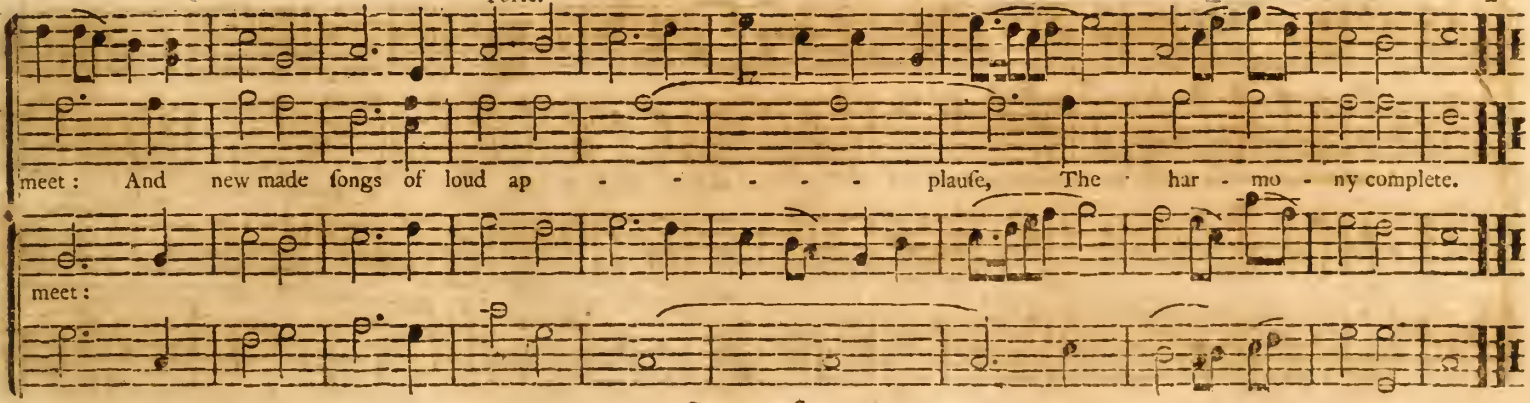

While ſhepherds watch'd their flocks by night, All ſeated on the ground; The angel of the Lord came down, And glo - - - ry ſhone a-
And glo - ry, glo - ry, glo - ry,
round. And glo - ry, glo - ry, glo - ry, glory ſhone around.
And glo - ry, glo - ry, glo - - - ry,


Vigorofo.
Blow ye the trumpet blow, blow ye the trumpet blow,
Blow, &c. Blow, &c. The gladly folemn found, Let all the nations know, To earth's remotest
Blow ye the trumpet blow, Blow, &c.
Blow, &c. Blow, &c.
Fortiſſimo.
The year of Jubilee is come, Return, &c.
bound, The year, &c. Return, return ye randſom'd ſinners home.
The year, &c. Return, return,
The year of Jubilee is come, Return, return, return,

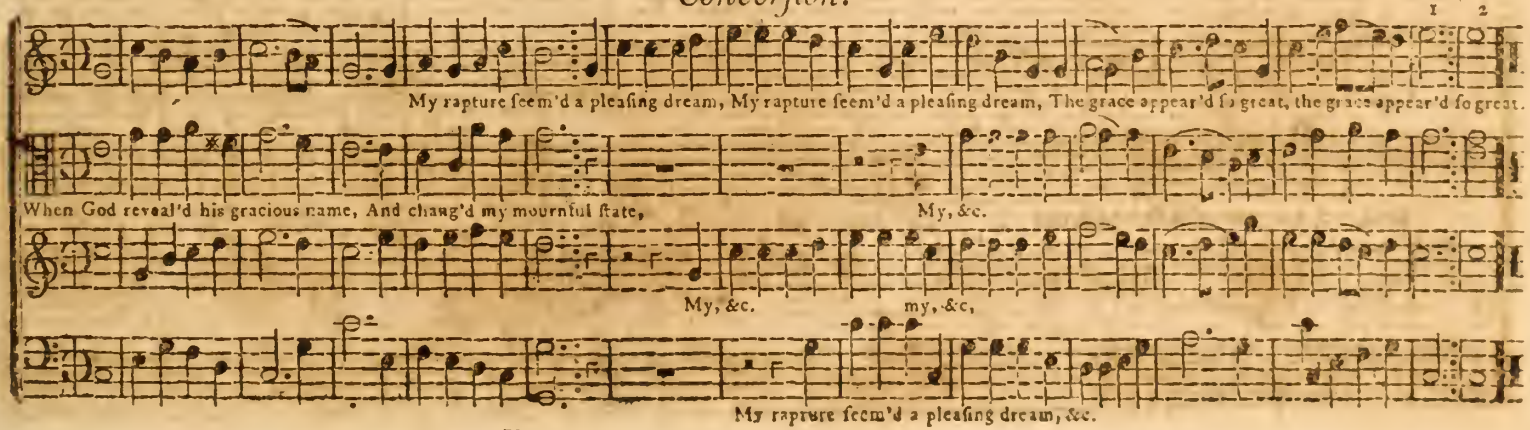
Lincoln. C. M.


Let all the juſt to God, with joy, Their cheerful voices raiſe; For well the righteous it becomes To
Piano.
Let harps, &c.
ſing glad ſongs of praiſe.
Let harps, and pſalteries, and lutes, In joyful concert
Let harps, &c.
In joyful, joyful concert
Let harps, and pſalteries, and lutes, In joyful concert meet. In joyful concert

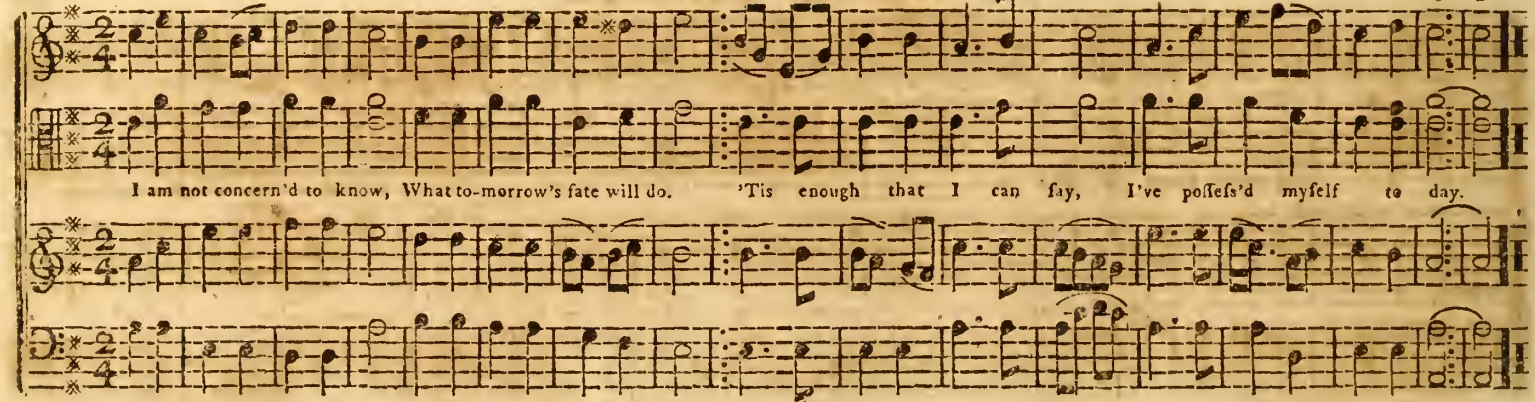
Forte. *Lincoln.* Continued.



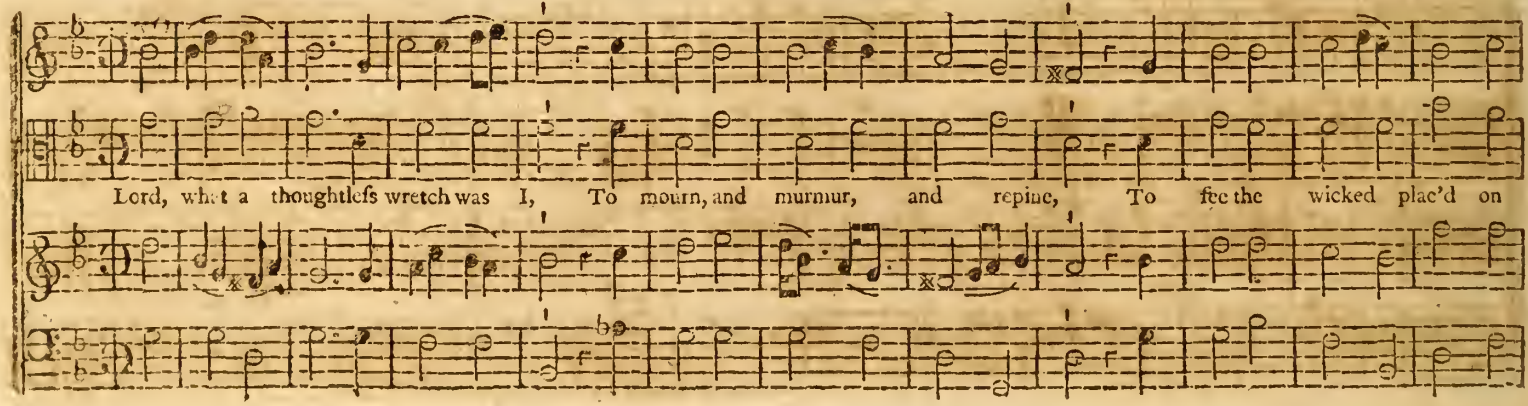
Converſion.

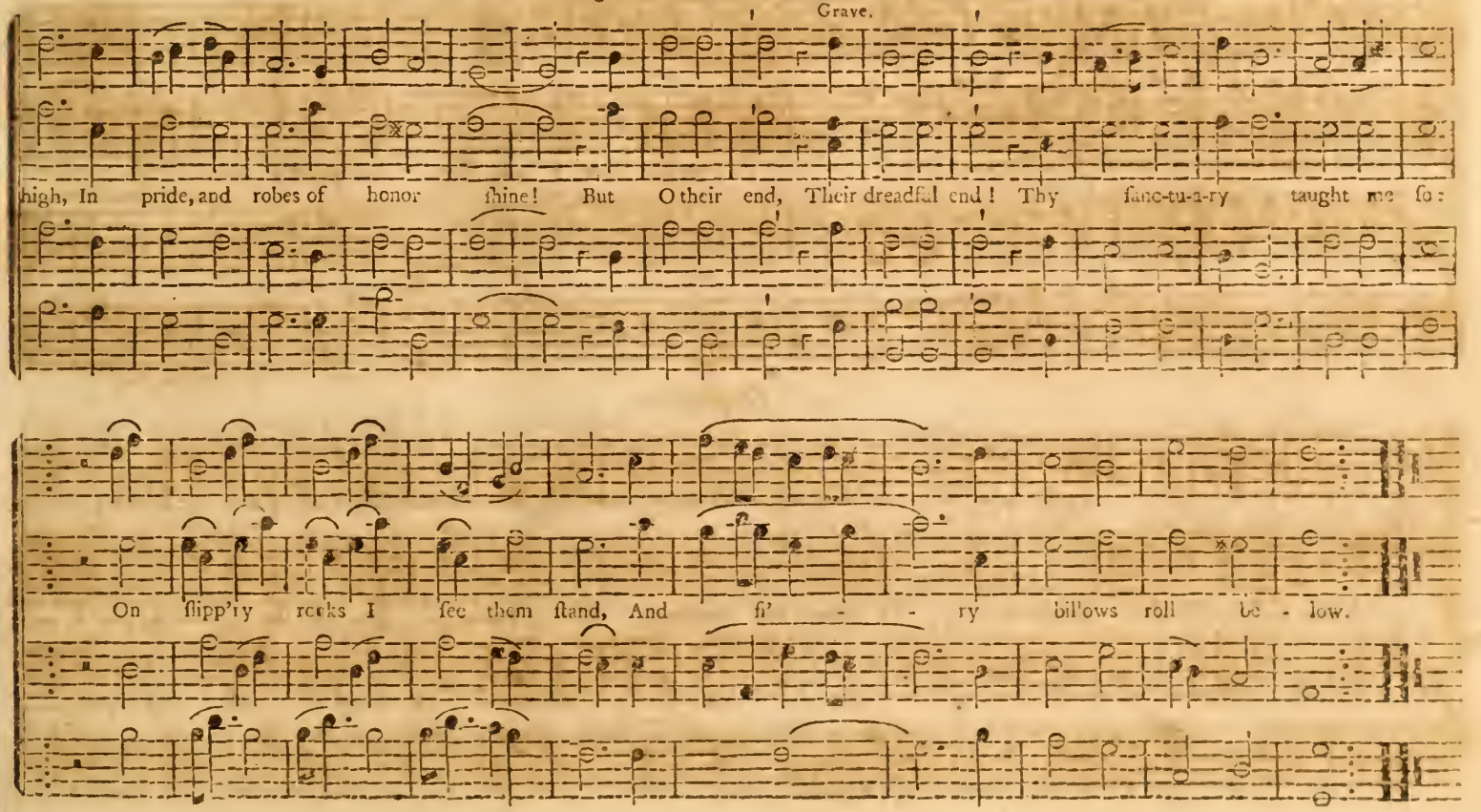


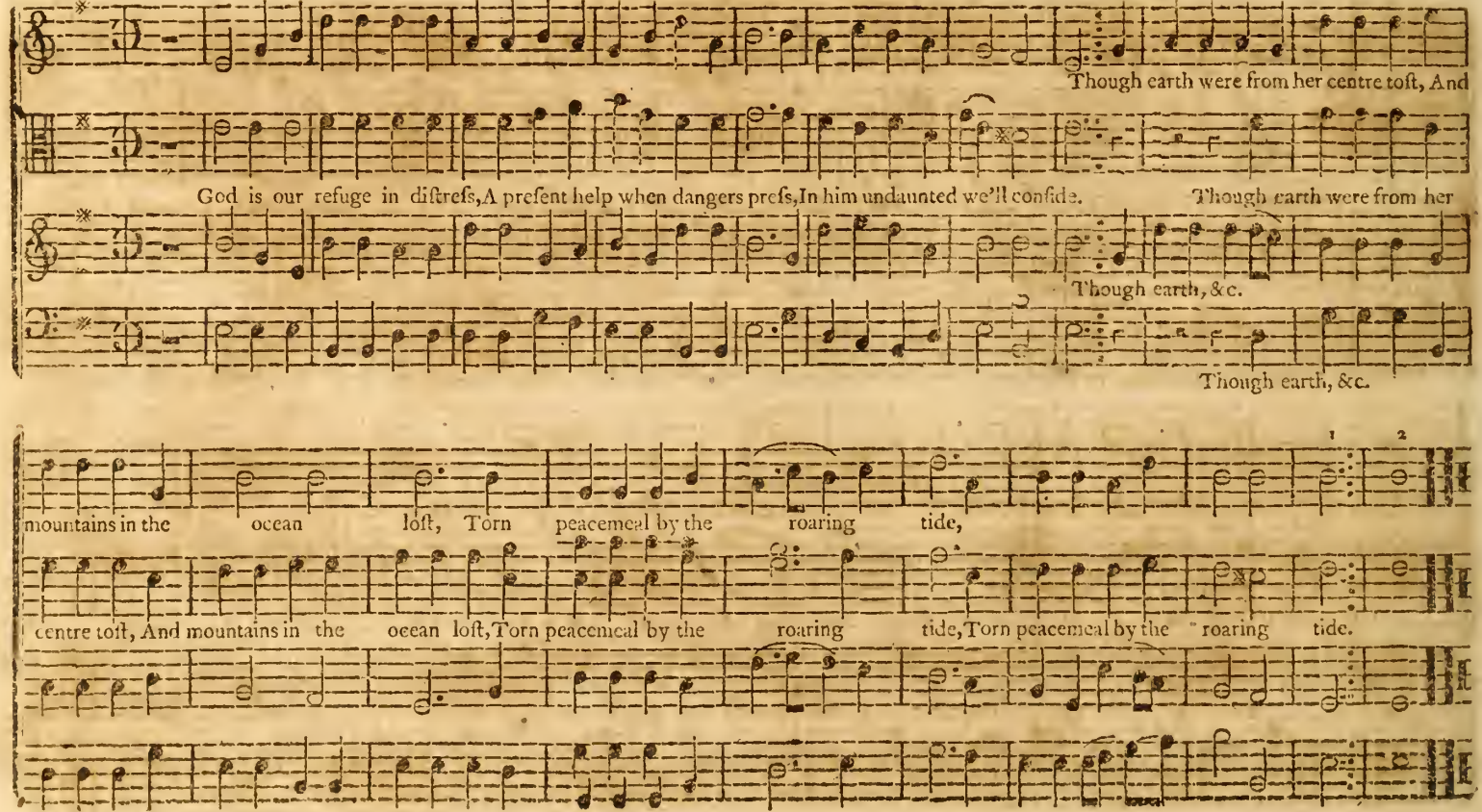
Content.



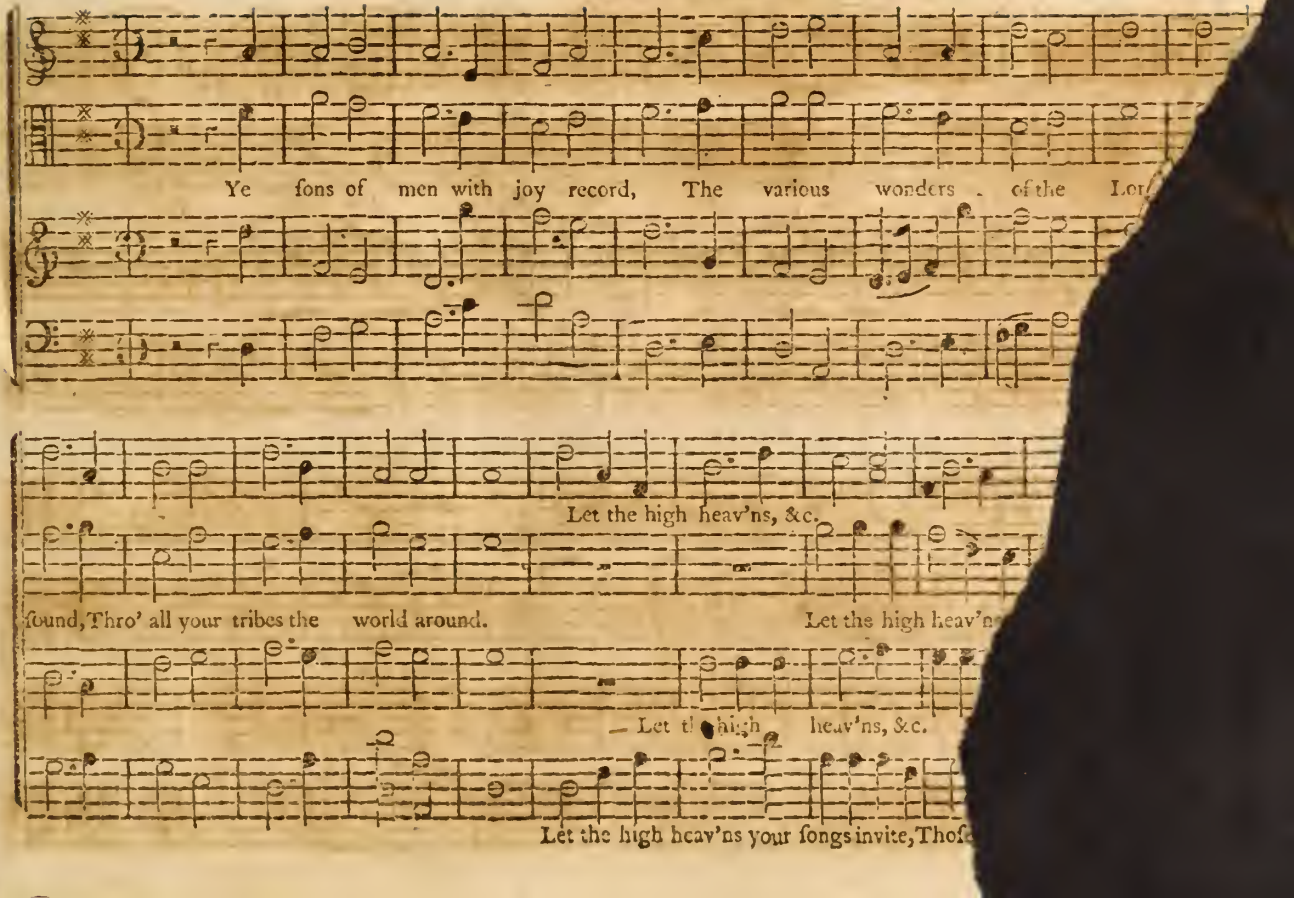
Reflection.



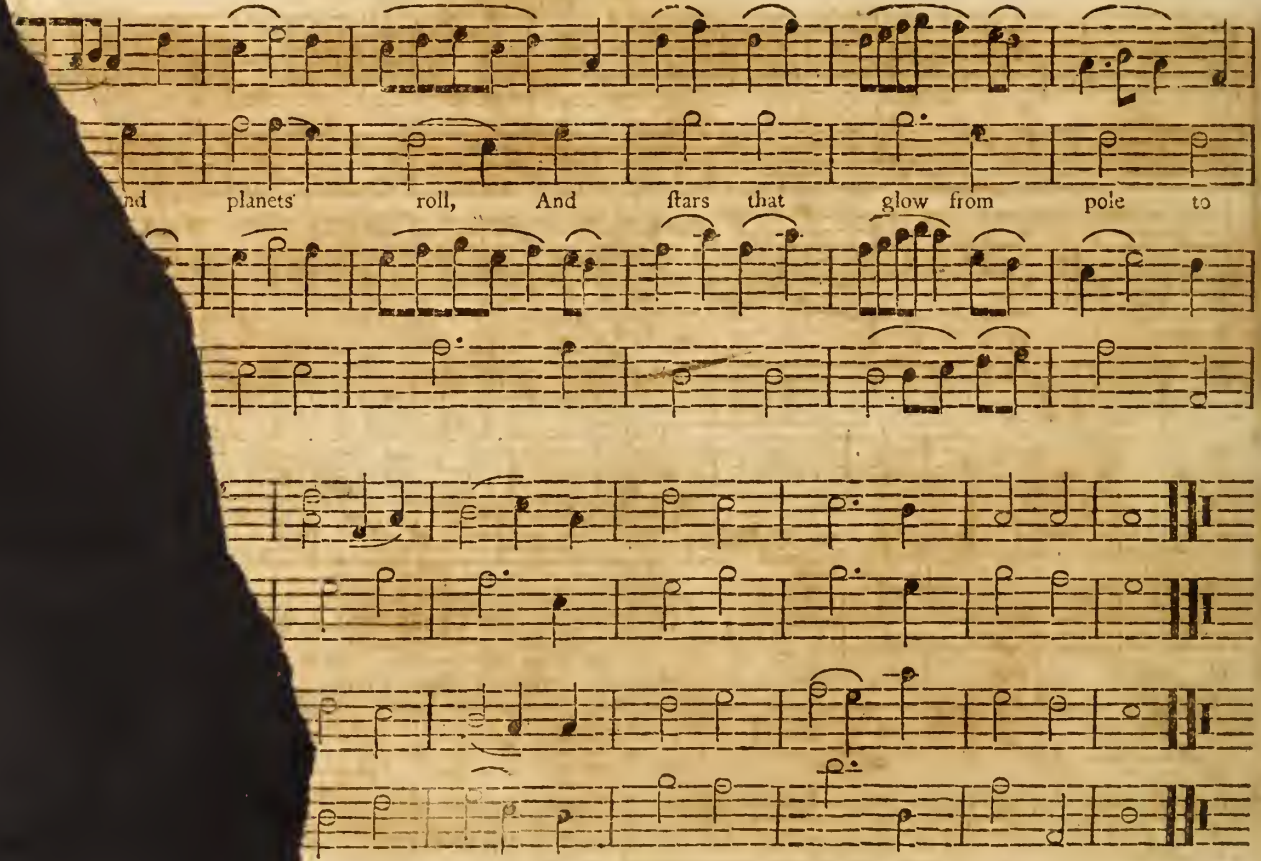

Grave.
high, In pride, and robes of honor ſhine! But O their end, Their dreadful end! Thy ſanc-tu-a-ry taught me ſo:
On ſlipp'ry rocks I ſee them ſtand, And fi' - - - ry billows roll be - low.

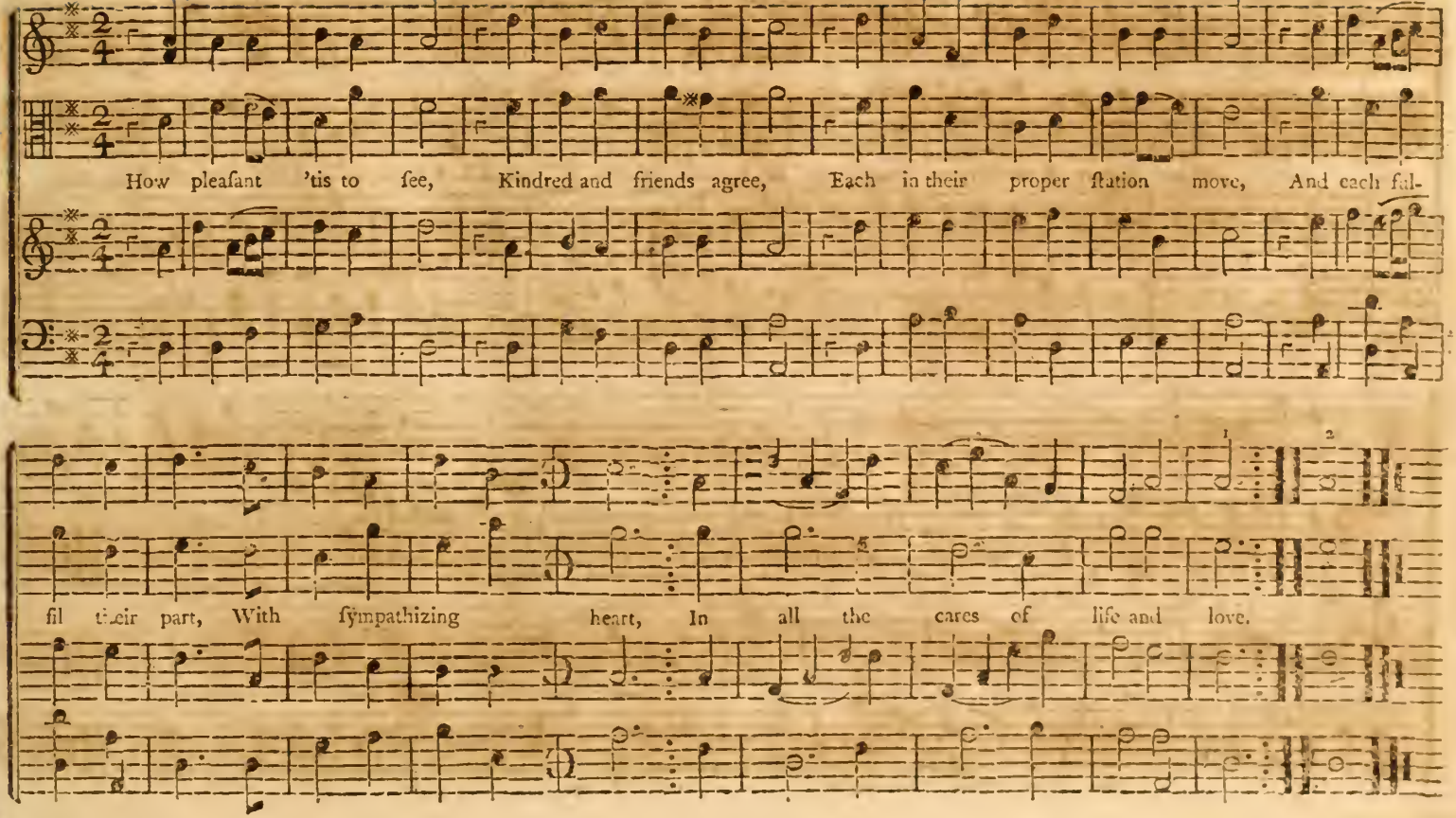

Though earth were from her centre toſt, And
God is our refuge in diſtreſs, A preſent help when dangers preſs, In him undaunted we'll confide.
Though earth were from her
Though earth, &c.
Though earth, &c.
1
2
mountains in the ocean loſt, Torn peacemeal by the roaring tide,
centre toſt, And mountains in the ocean loſt, Torn peacemeal by the roaring tide, Torn peacemeal by the roaring tide.

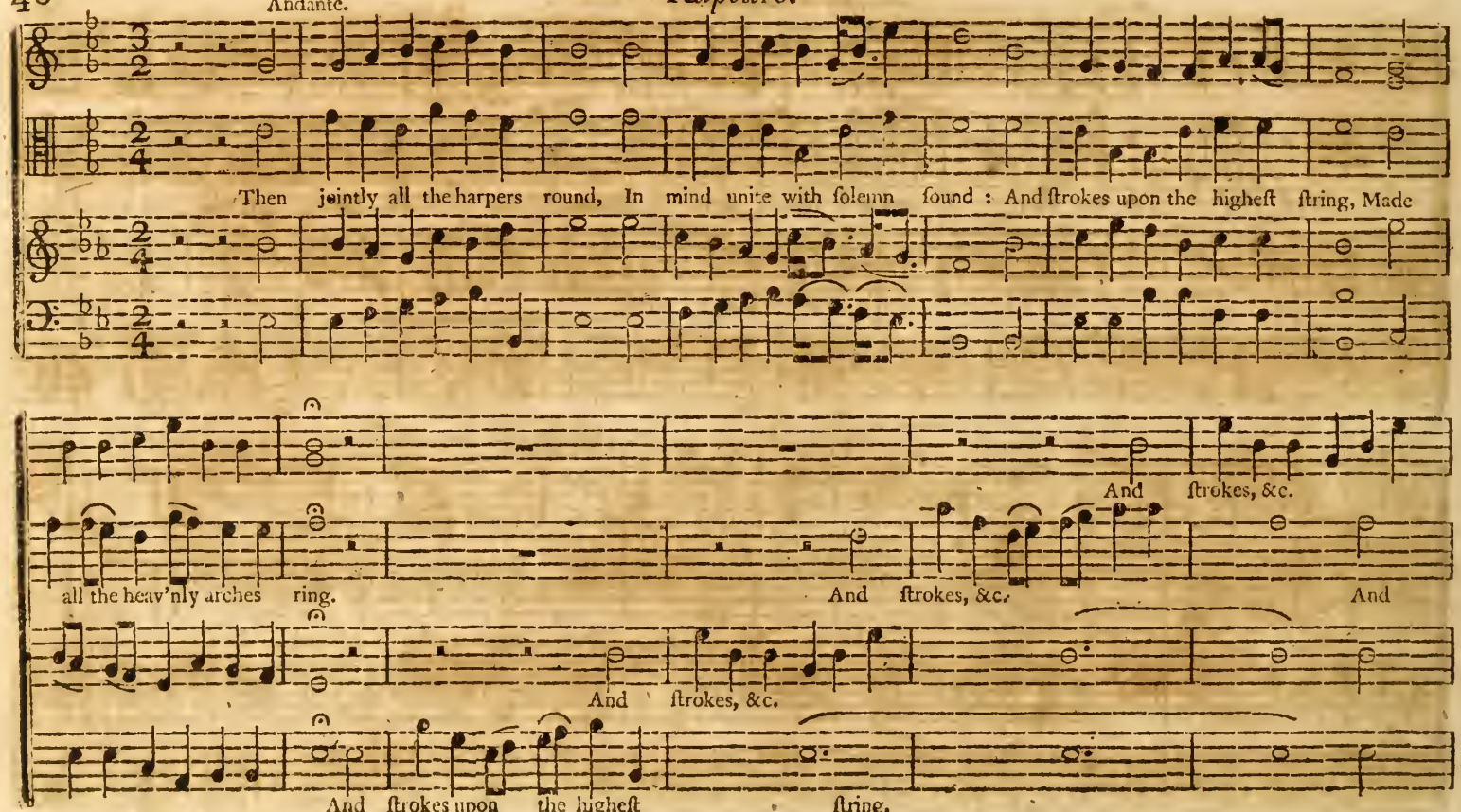
Admiration. L. M.



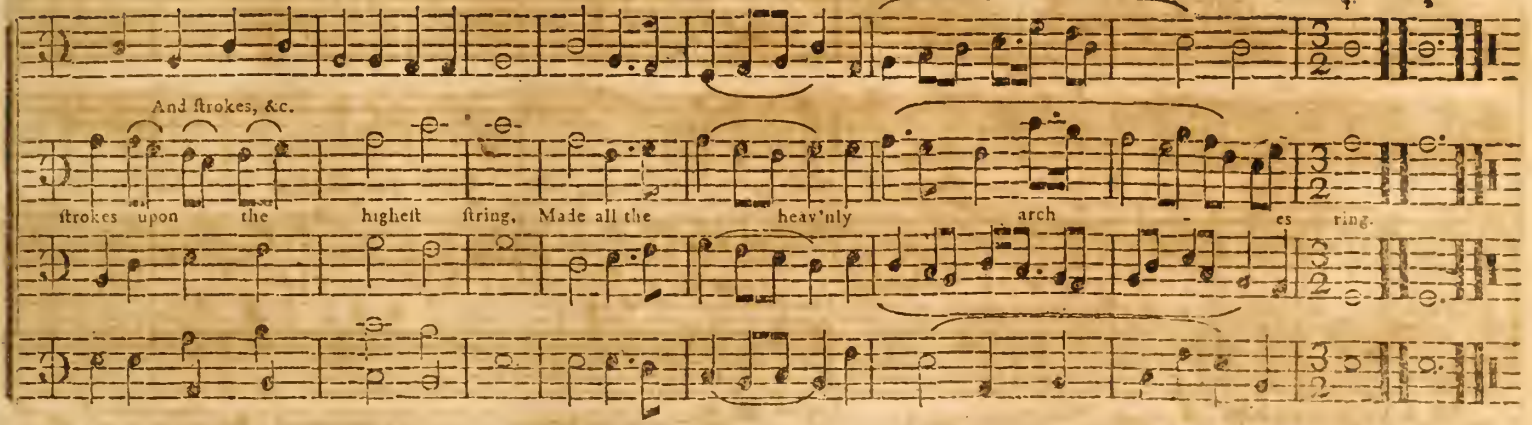
Admiration. Continued.



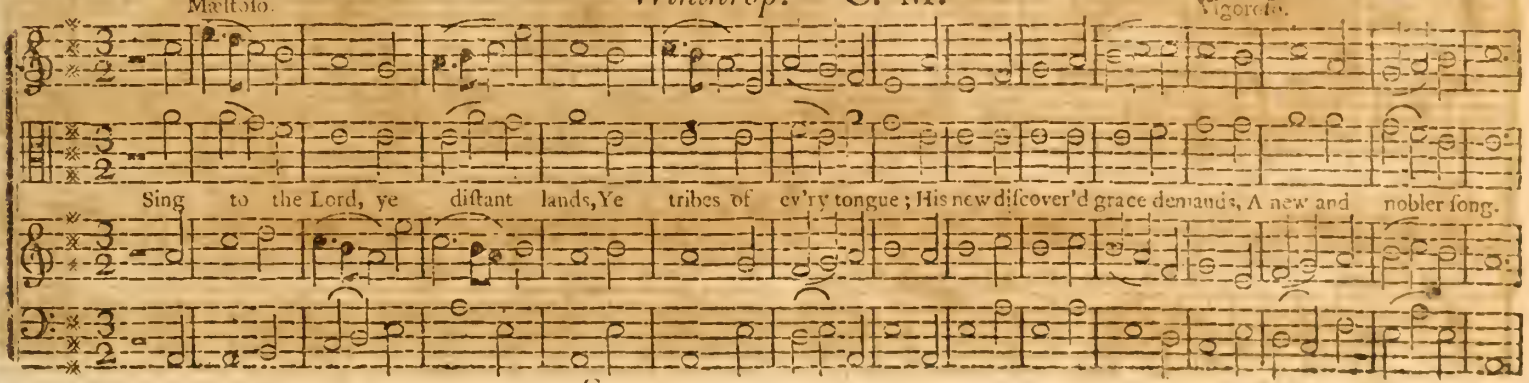

How pleaſant 'tis to ſee, Kindred and friends agree, Each in their proper ſtation move, And each fal-
fil their part, With ſympathizing heart, In all the cares of life and love.


Andante.
Then jointly all the harpers round, In mind unite with ſolemn ſound : And ſtrokes upon the higheſt ſtring, Made
And ſtrokes, &c.
all the heav'nly arches ring.
And ſtrokes, &c.
And
And ſtrokes, &c.
And ſtrokes upon the higheſt ſtring,

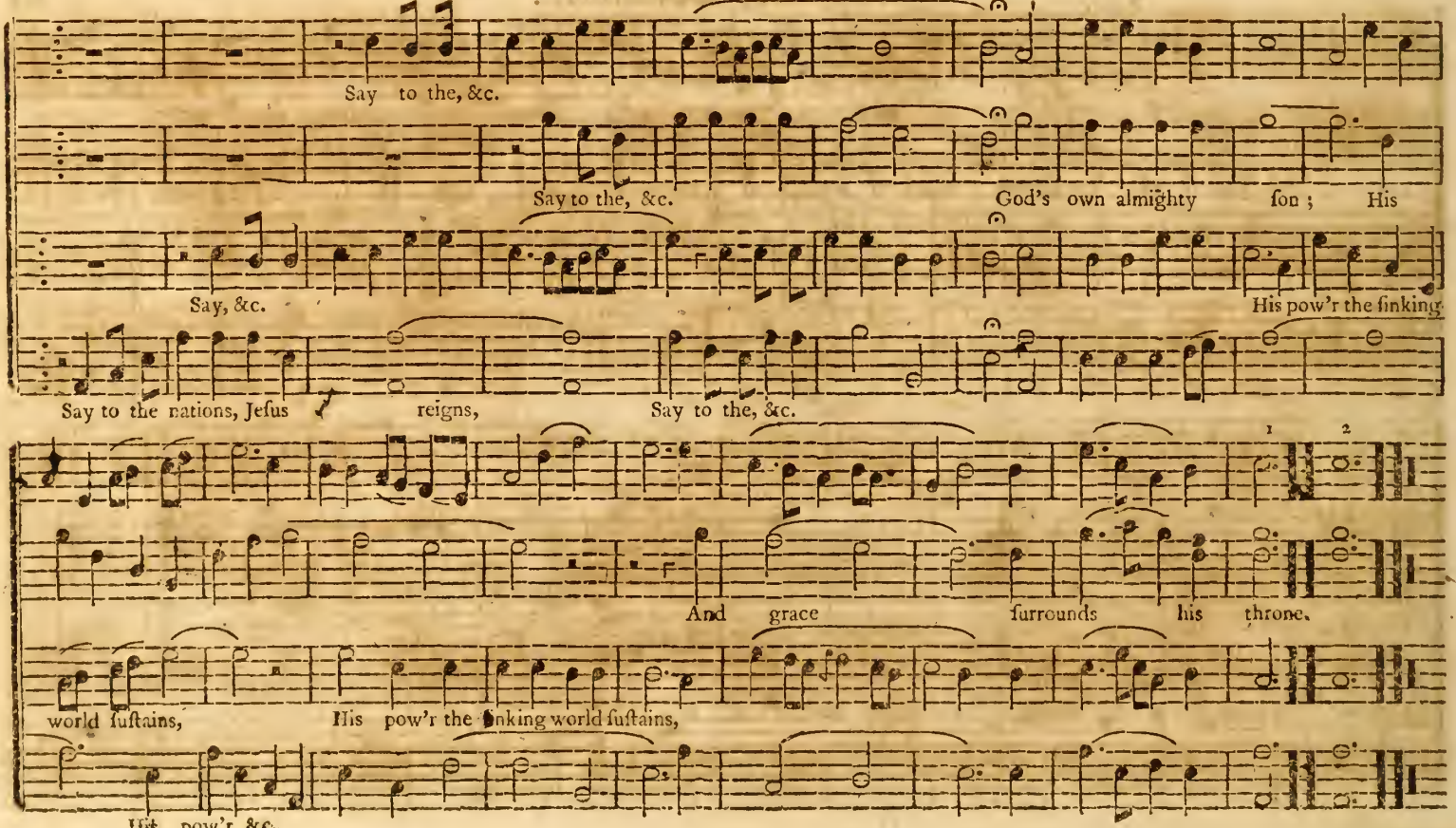
Forte. *Rapture.* Continued.

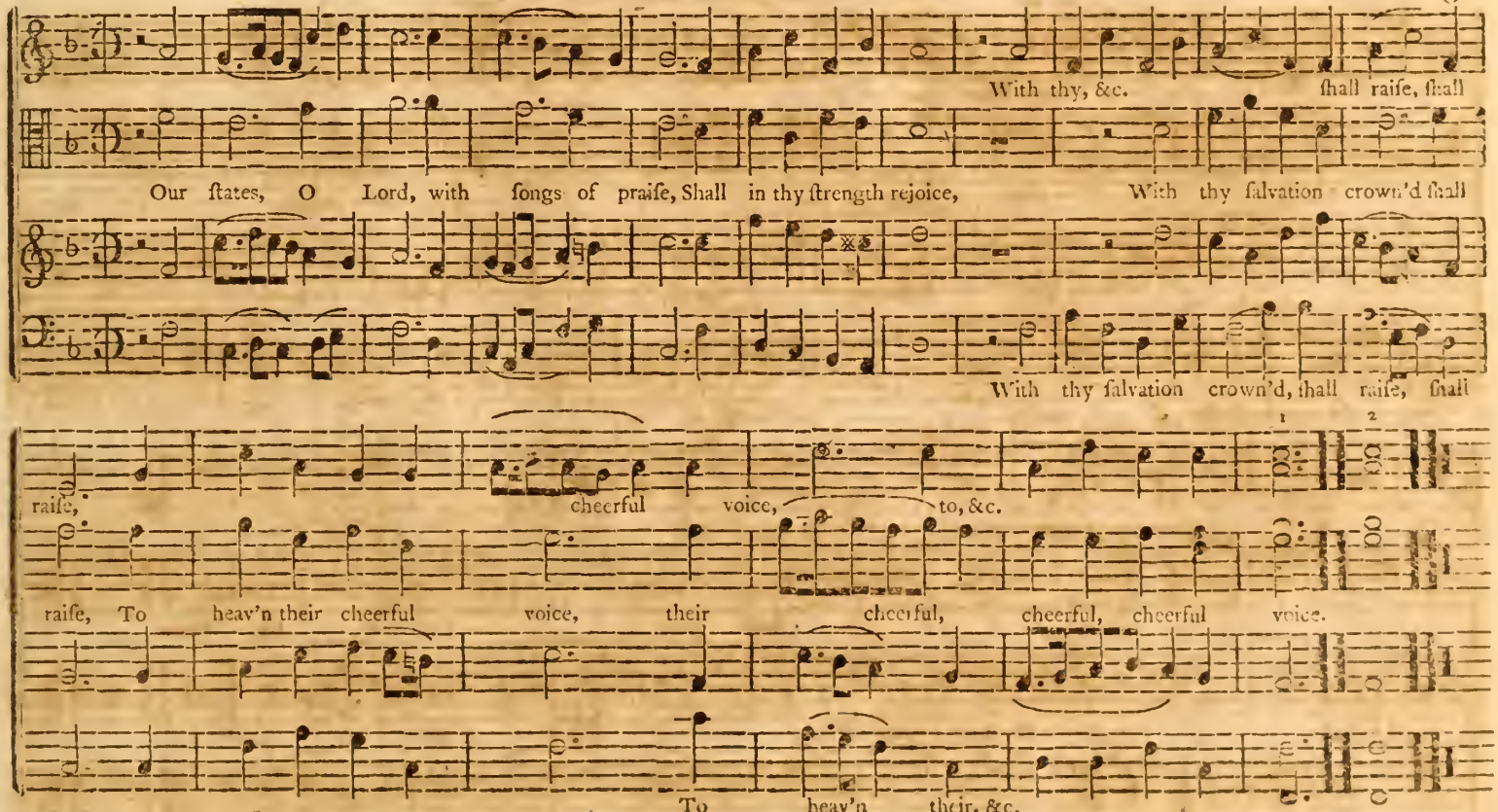


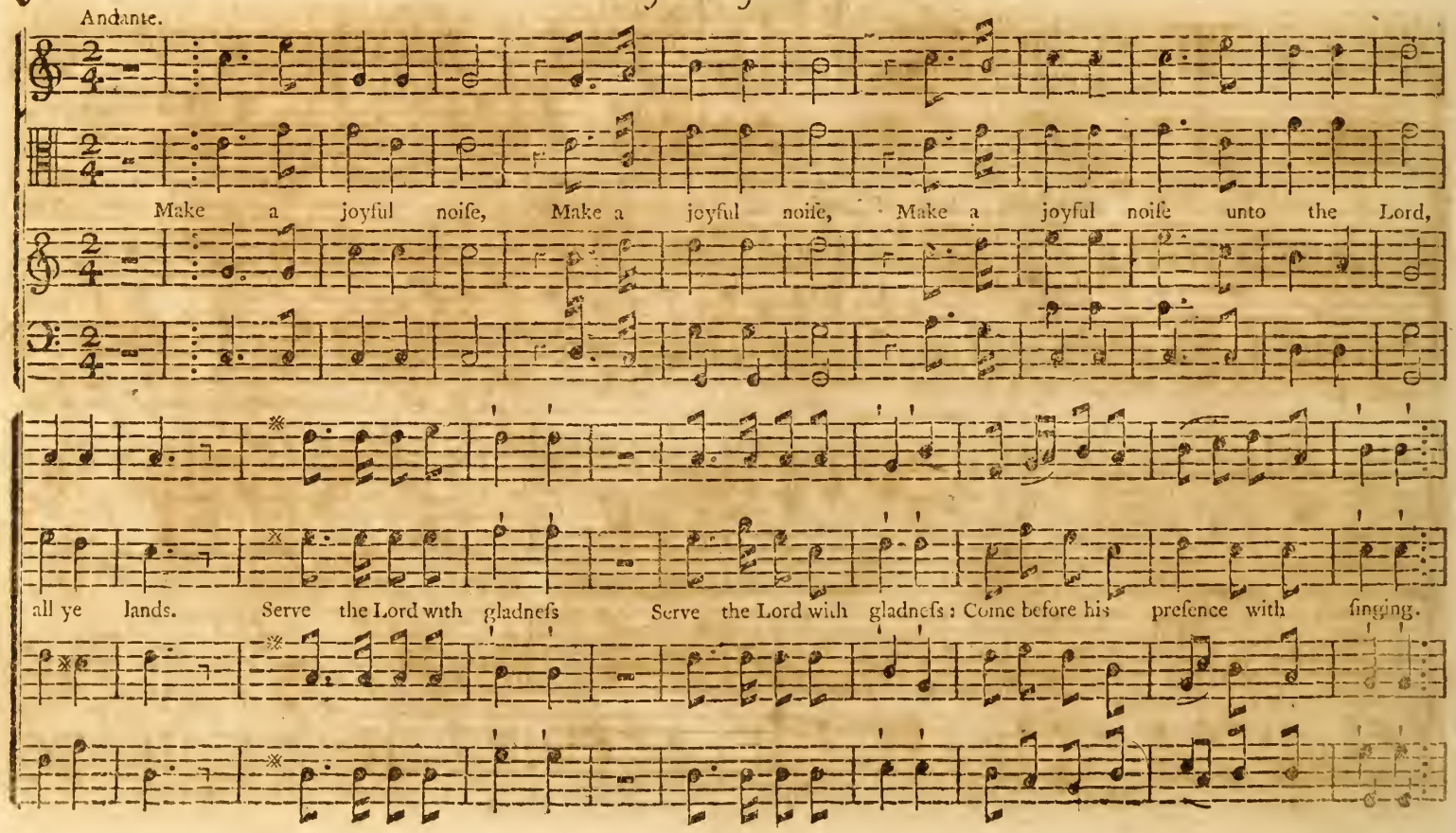
Winthrop. C. M.

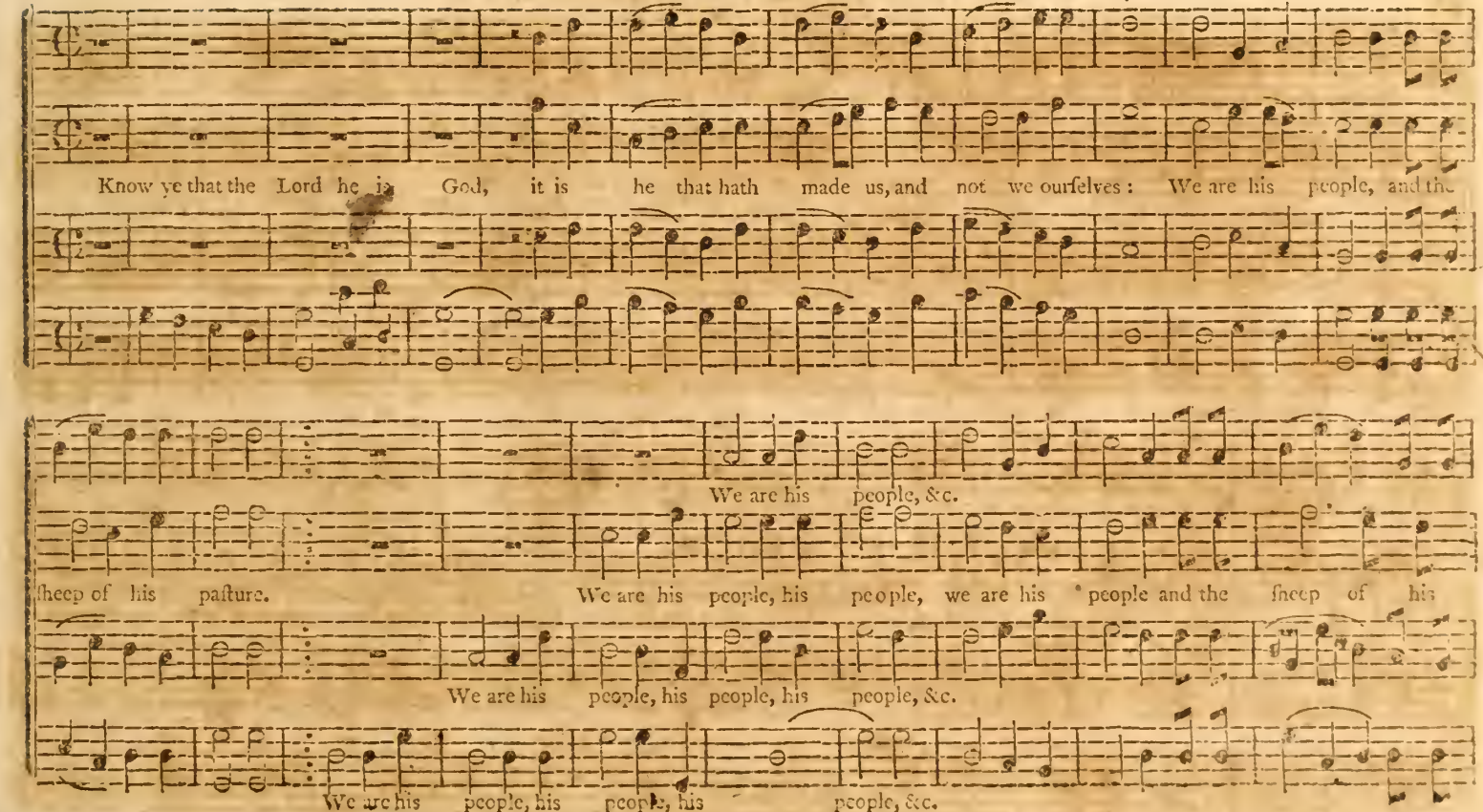


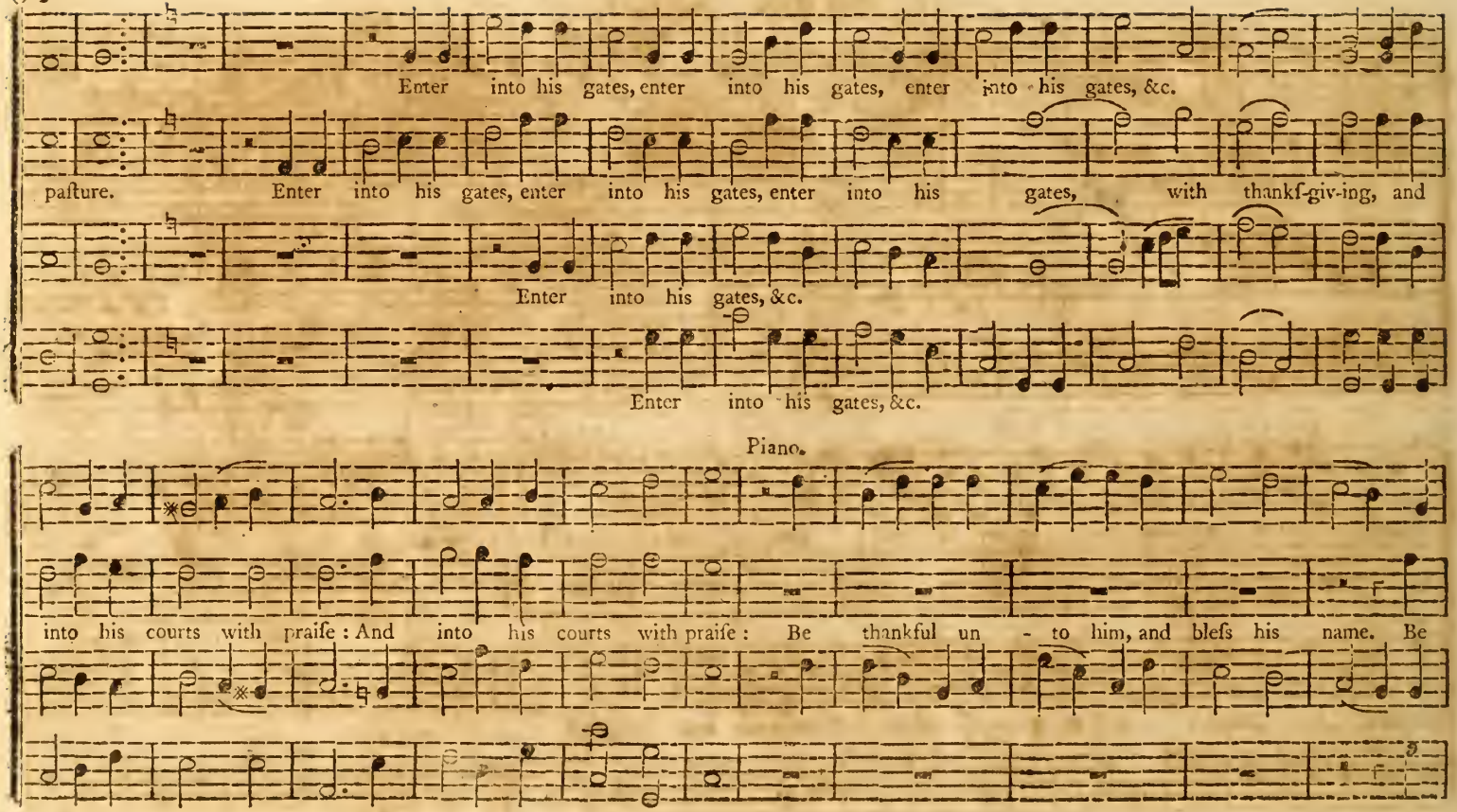
Winthrop. Continued.



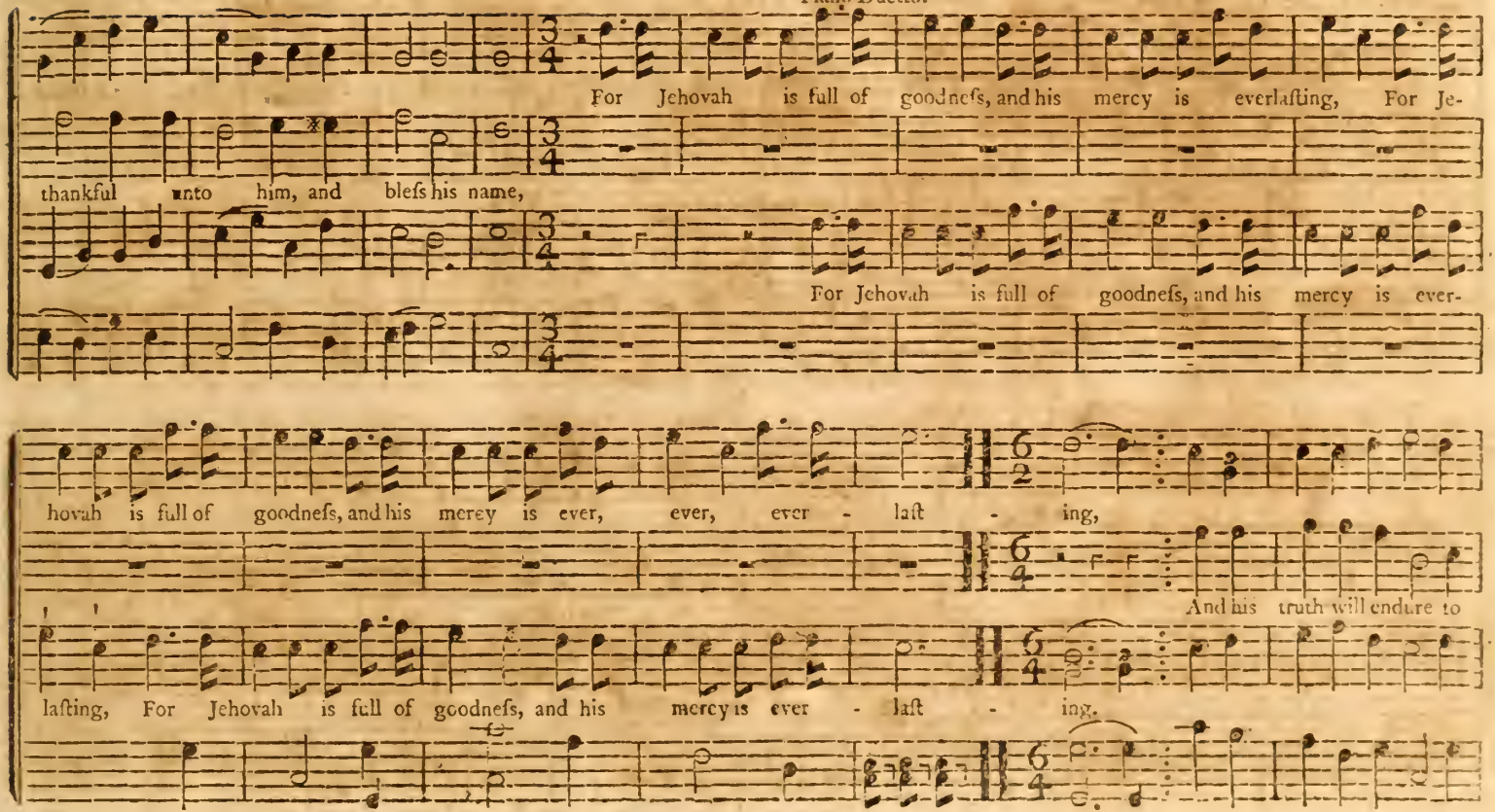

With thy, &c. ſhall raiſe, ſhall
Our ſtates, O Lord, with ſongs of praiſe, Shall in thy ſtrength rejoice, With thy ſalvation crown'd ſhall
With thy ſalvation crown'd, ſhall raiſe, ſhall
raiſe, cheerful voice, to, &c.
raiſe, To heav'n their cheerful voice, their cheerful, cheerful, cheerful voice.
To heav'n their, &c.


Andante.
Make a joyful noiſe, Make a joyful noiſe, Make a joyful noiſe unto the Lord,
all ye lands. Serve the Lord with gladneſs Serve the Lord with gladneſs: Come before his preſence with ſinging.


Know ye that the Lord he is God, it is he that hath made us, and not we ourselves: We are his people, and the
We are his people, &c.
sheep of his pasture. We are his people, his people, we are his people and the sheep of his
We are his people, his people, his people, &c.
We are his people, his people, his people, &c.


Enter into his gates, enter into his gates, enter into his gates, &c.
pasture. Enter into his gates, enter into his gates, enter into his gates, with thankf-giv-ing, and
Enter into his gates, &c.
Enter into his gates, &c.
Piano.
into his courts with praiſe: And into his courts with praiſe: Be thankful un - to him, and bleſs his name. Be

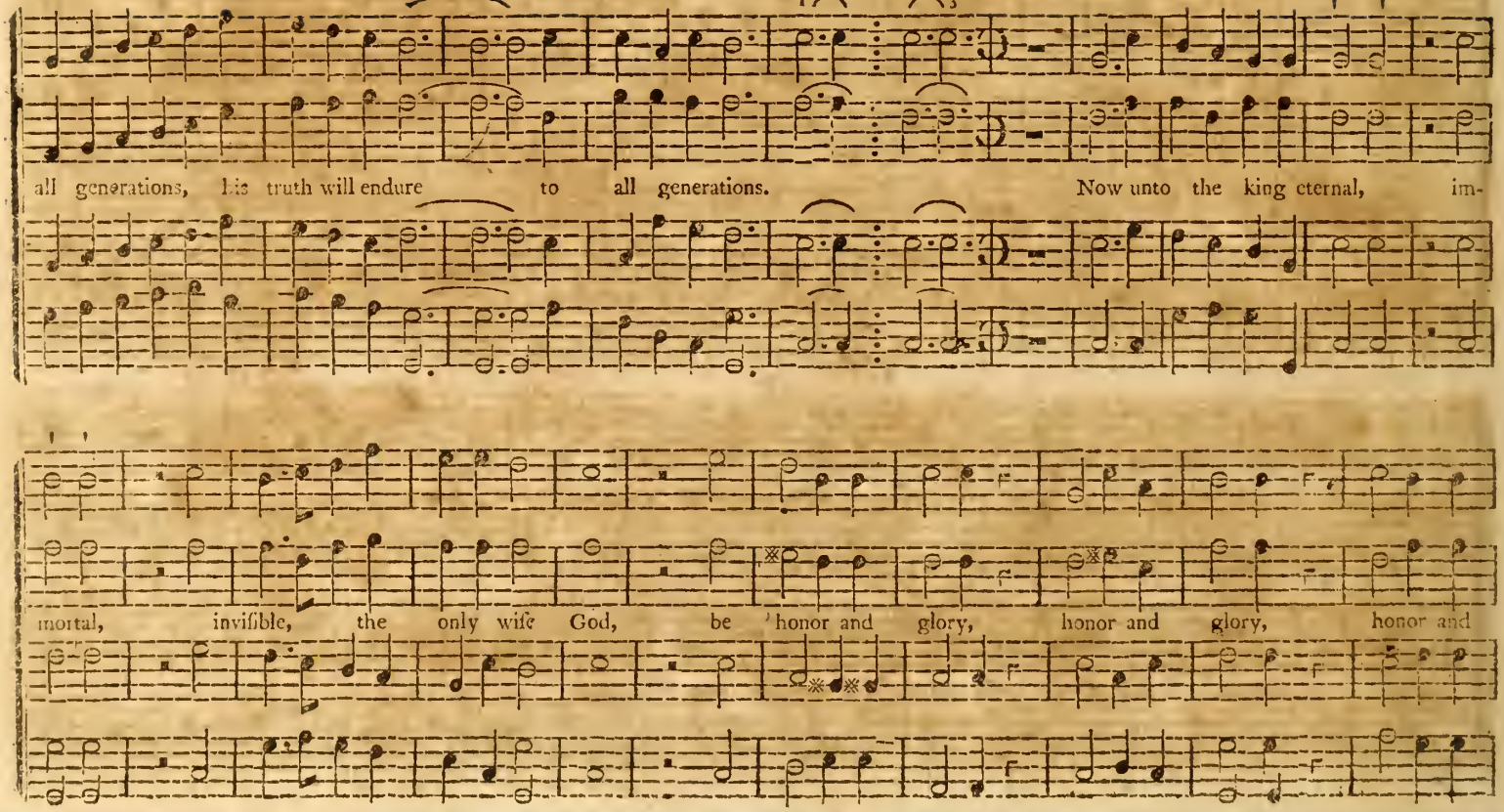
Piano Duetto.

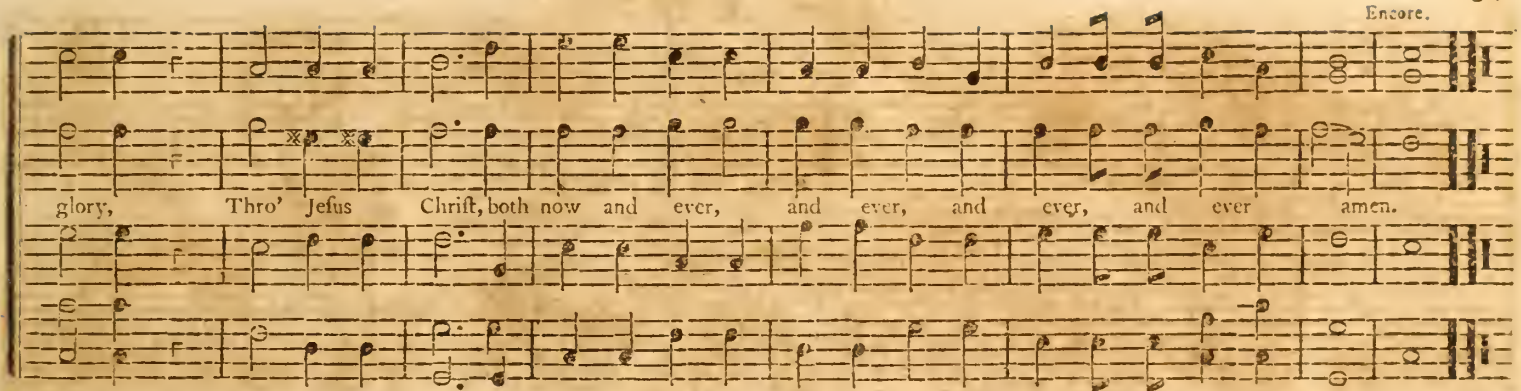


Anthem. Continued.

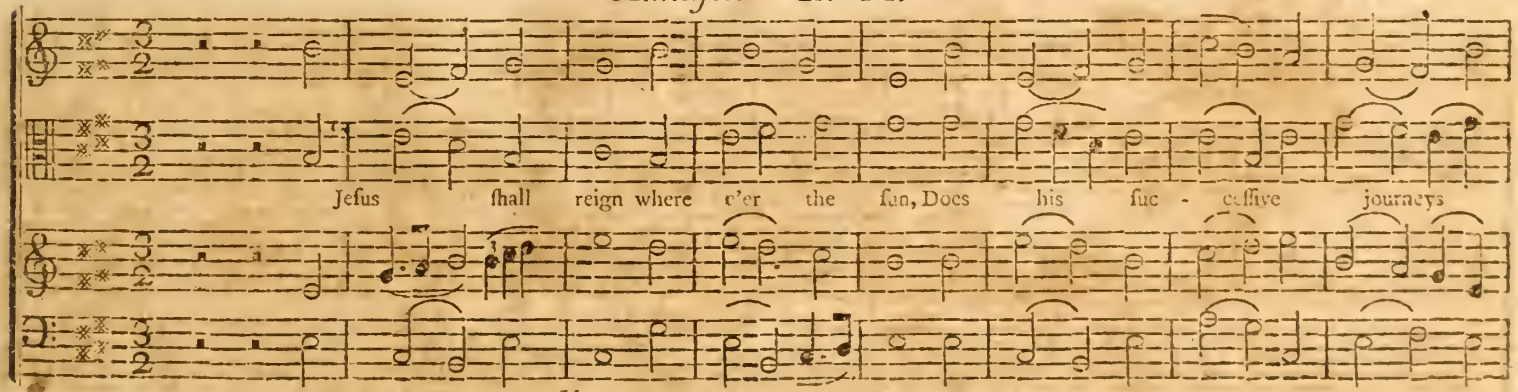
Vigorofo.

Doxology. Divoto.

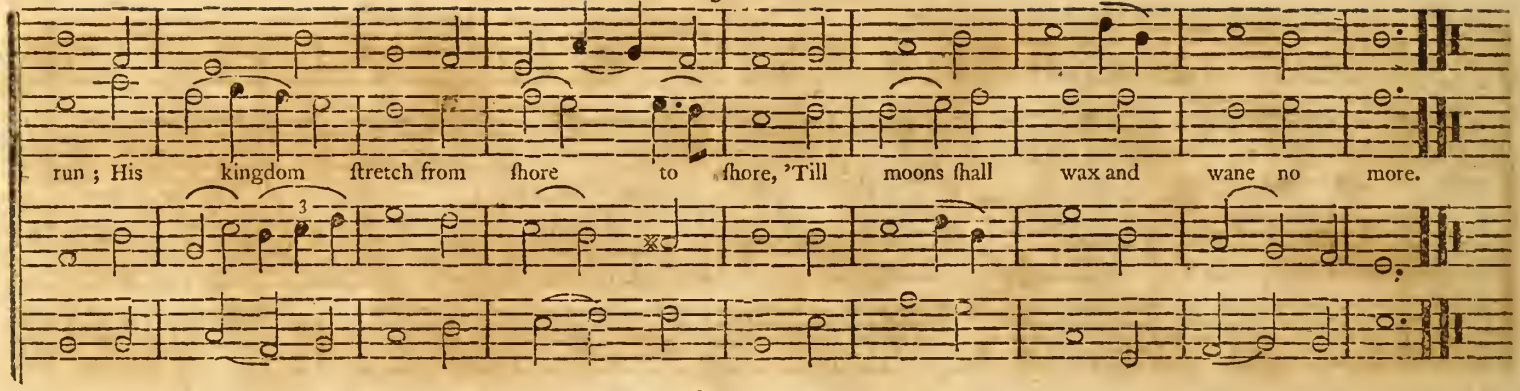



Encore.
glory, Thro' Jeſus Chriſt, both now and ever, and ever, and ever, and ever amen.

Handſel. L. M.

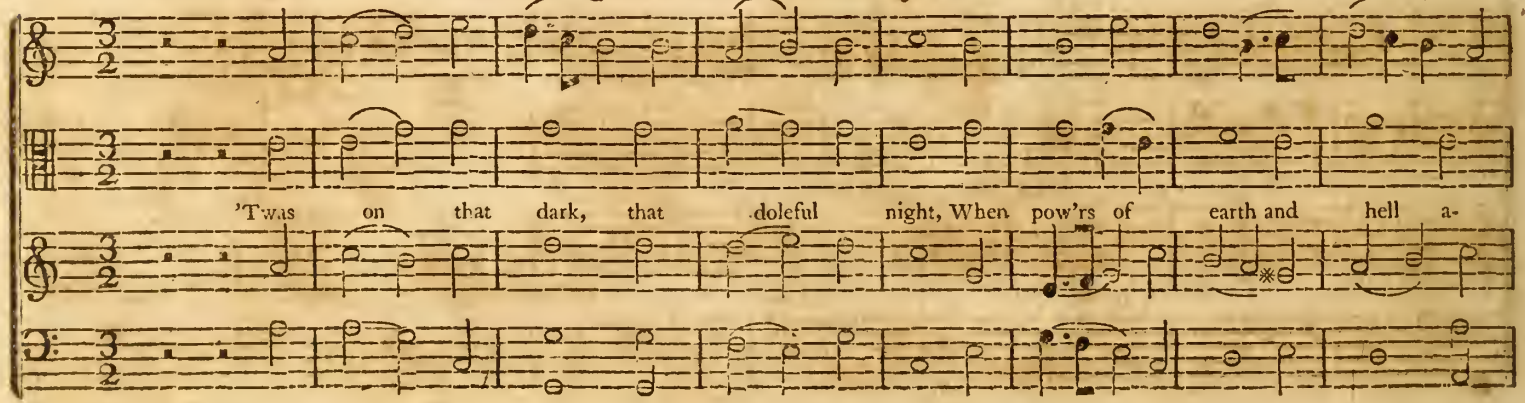

Jeſus ſhall reign where e'er the ſun, Does his ſuc - ceſſive journeys

Handſel. Continued.

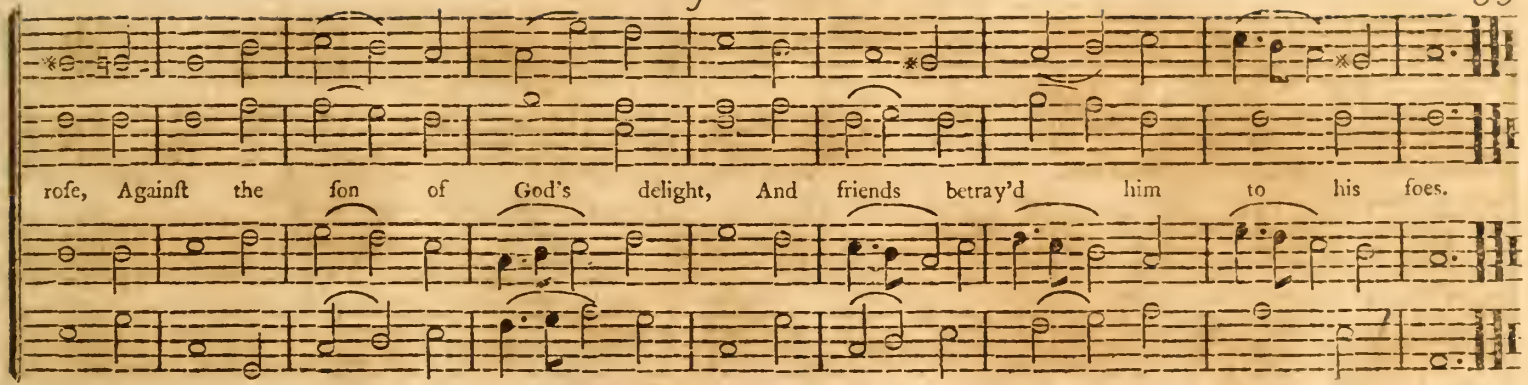


Gethſemane. L. M.

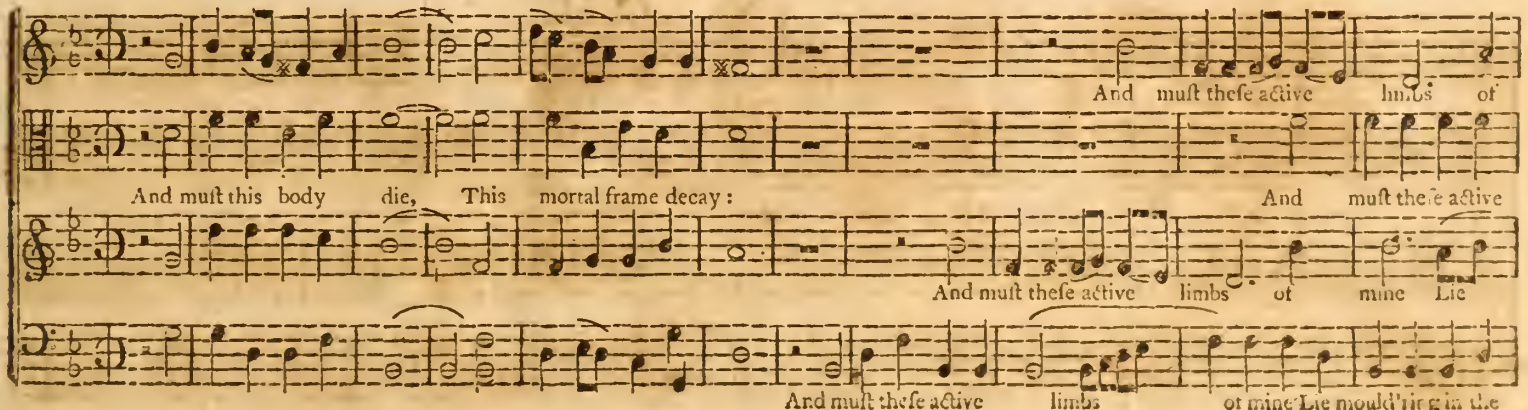
Divoto.



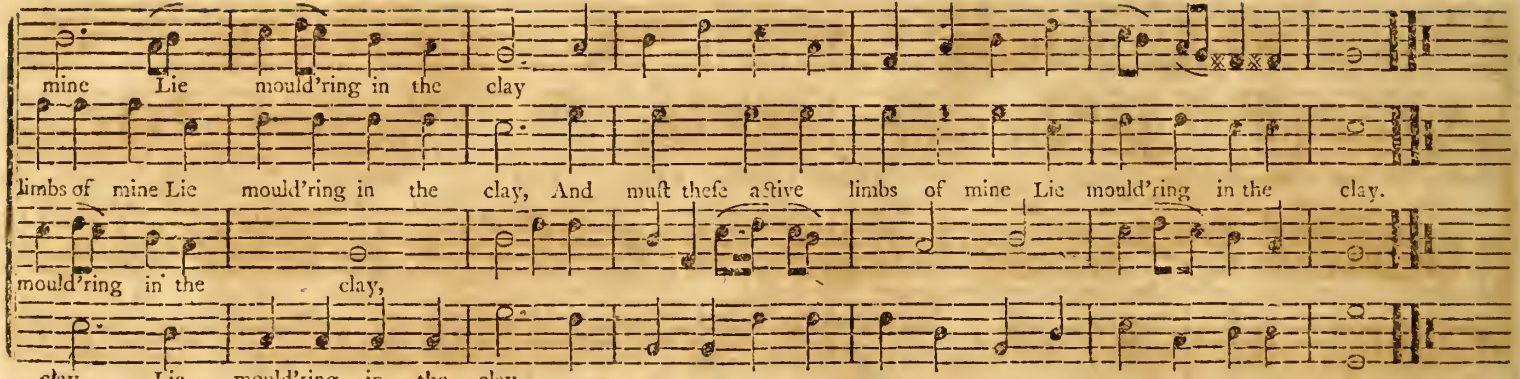
Gethſemane. Continued.



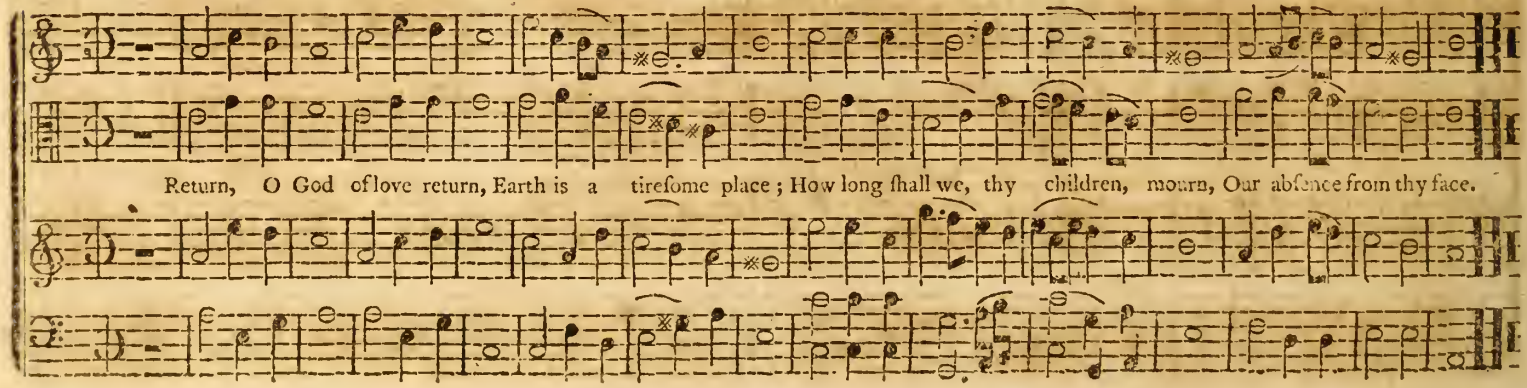
St. Mark's. S. M.

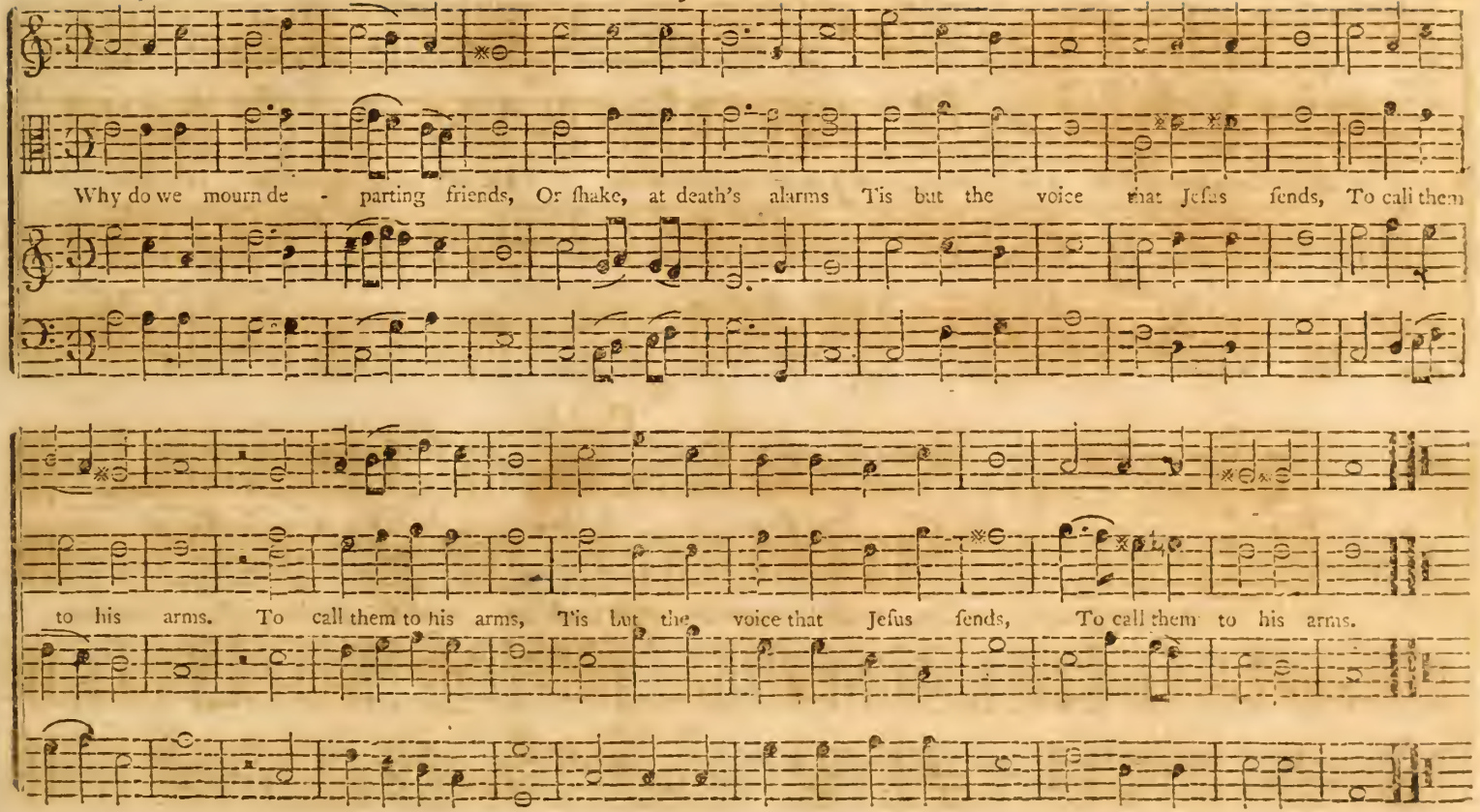


St. Mark's. Continued.

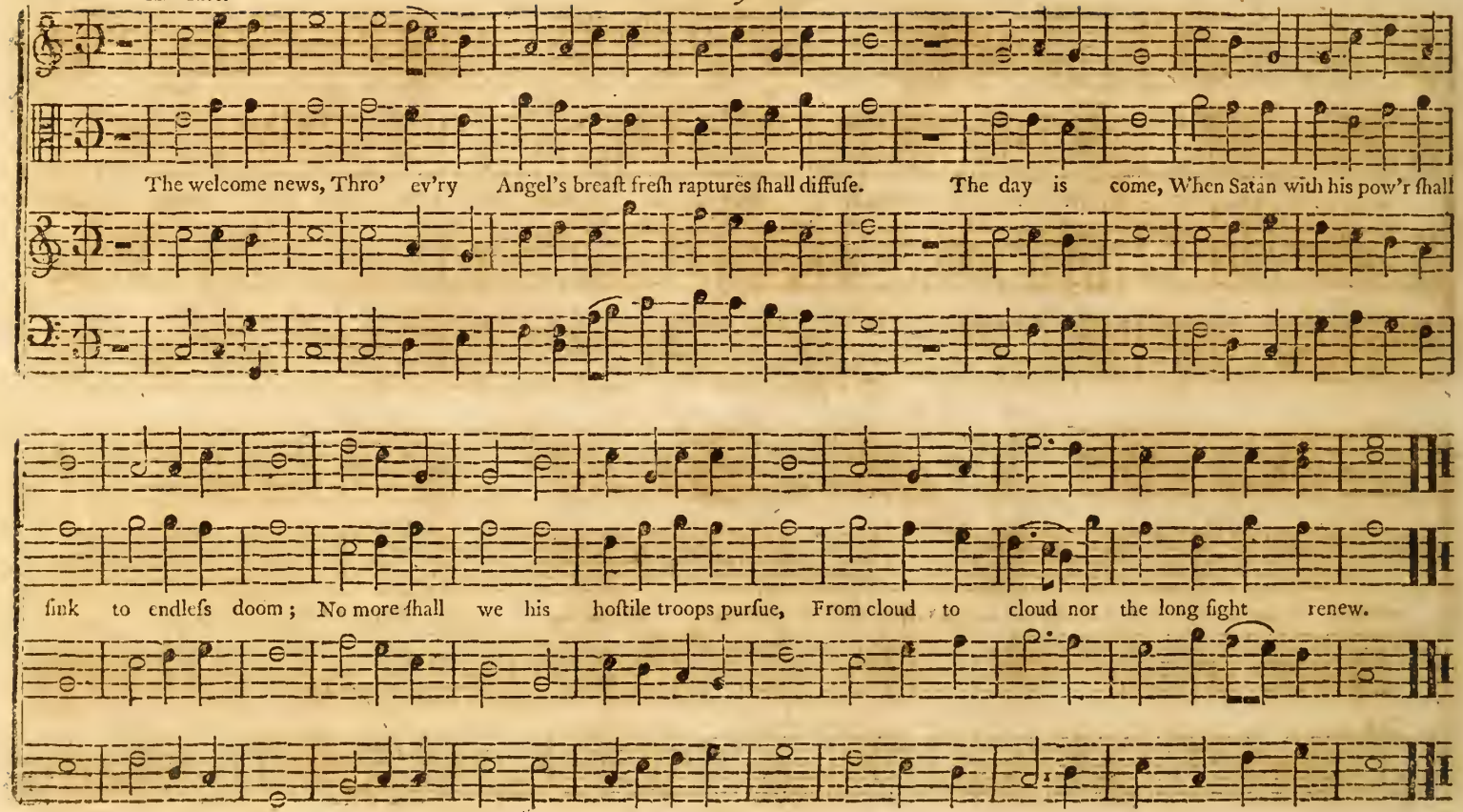


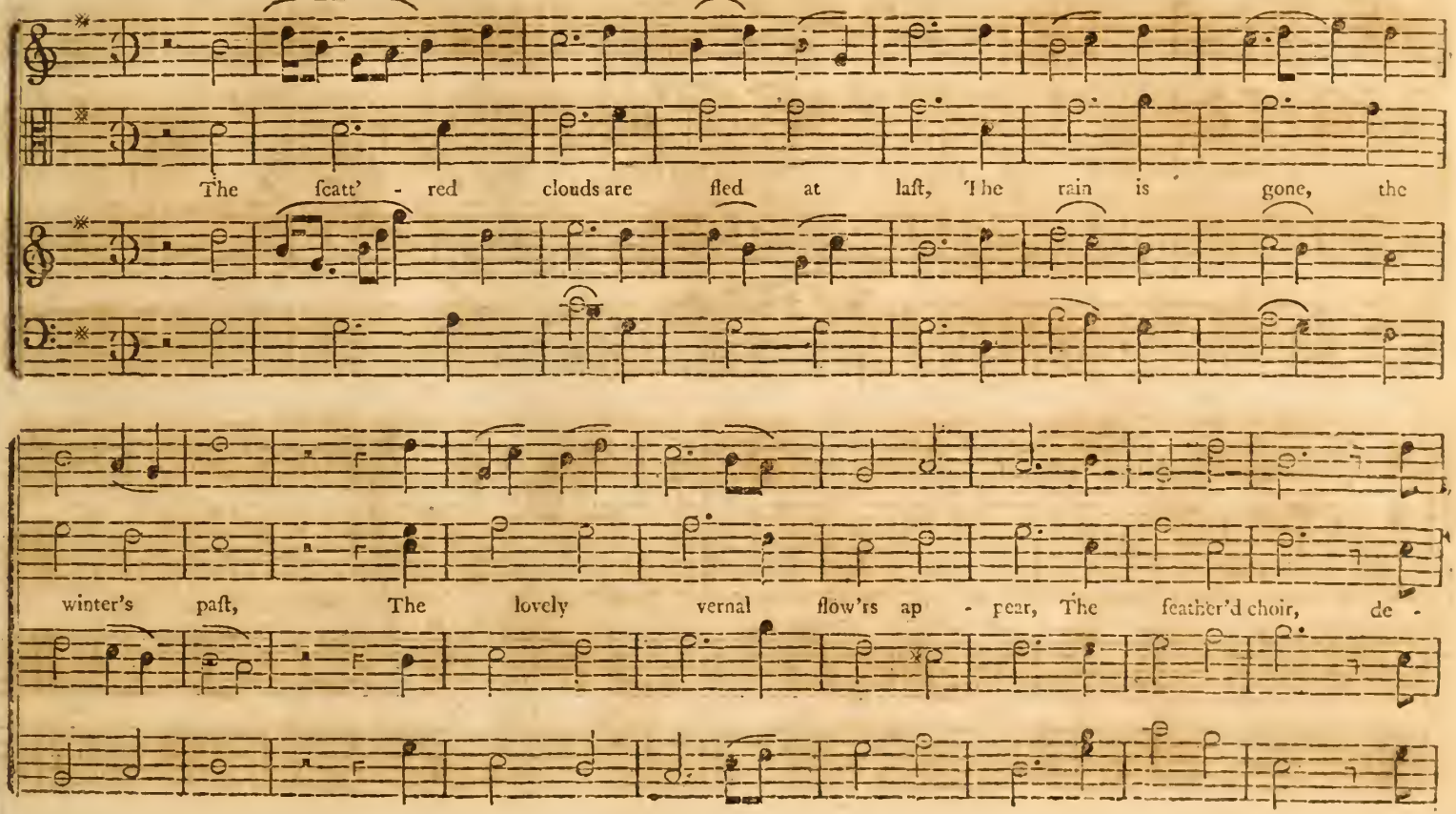
St. Luke's. C. M.

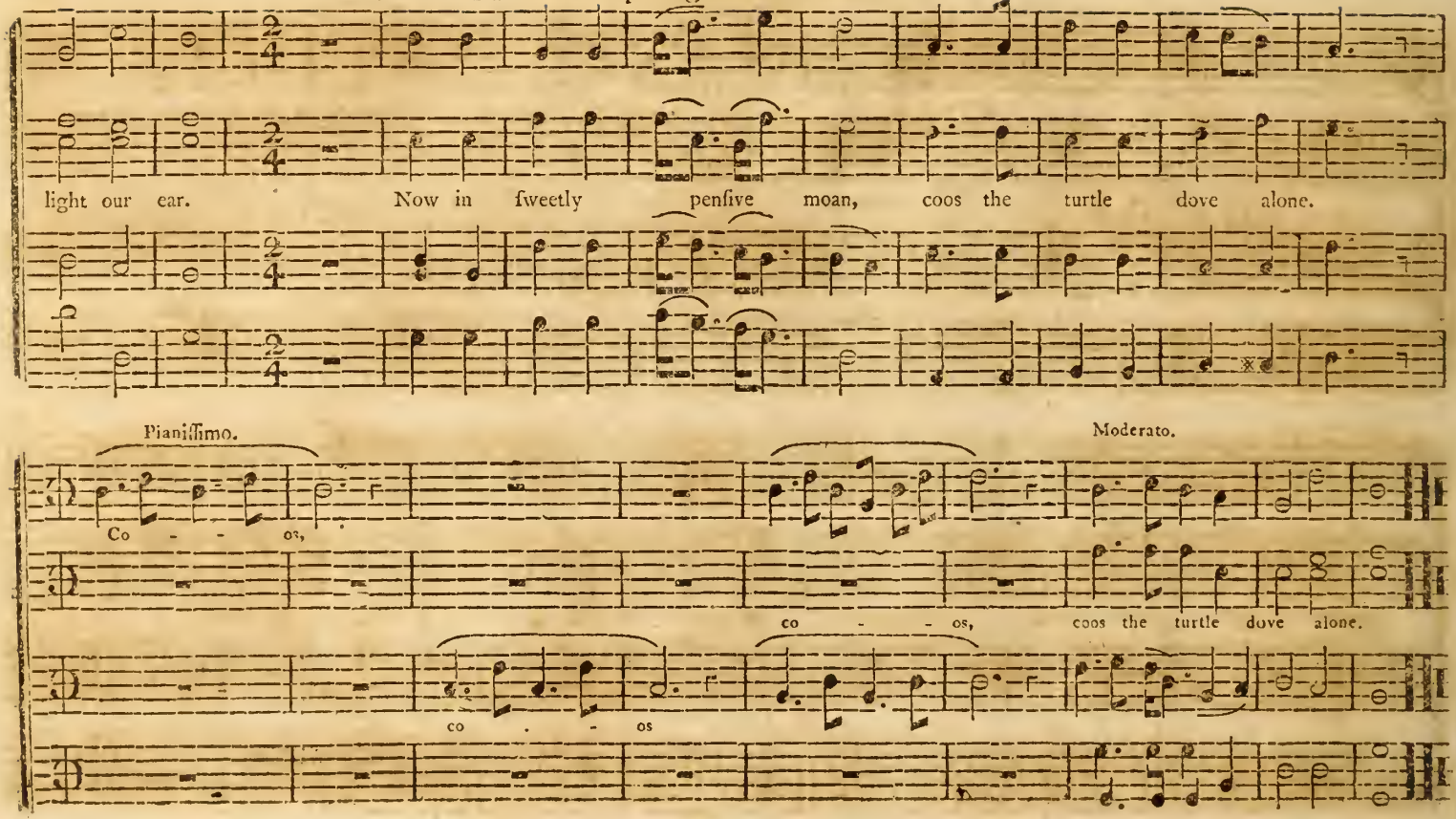


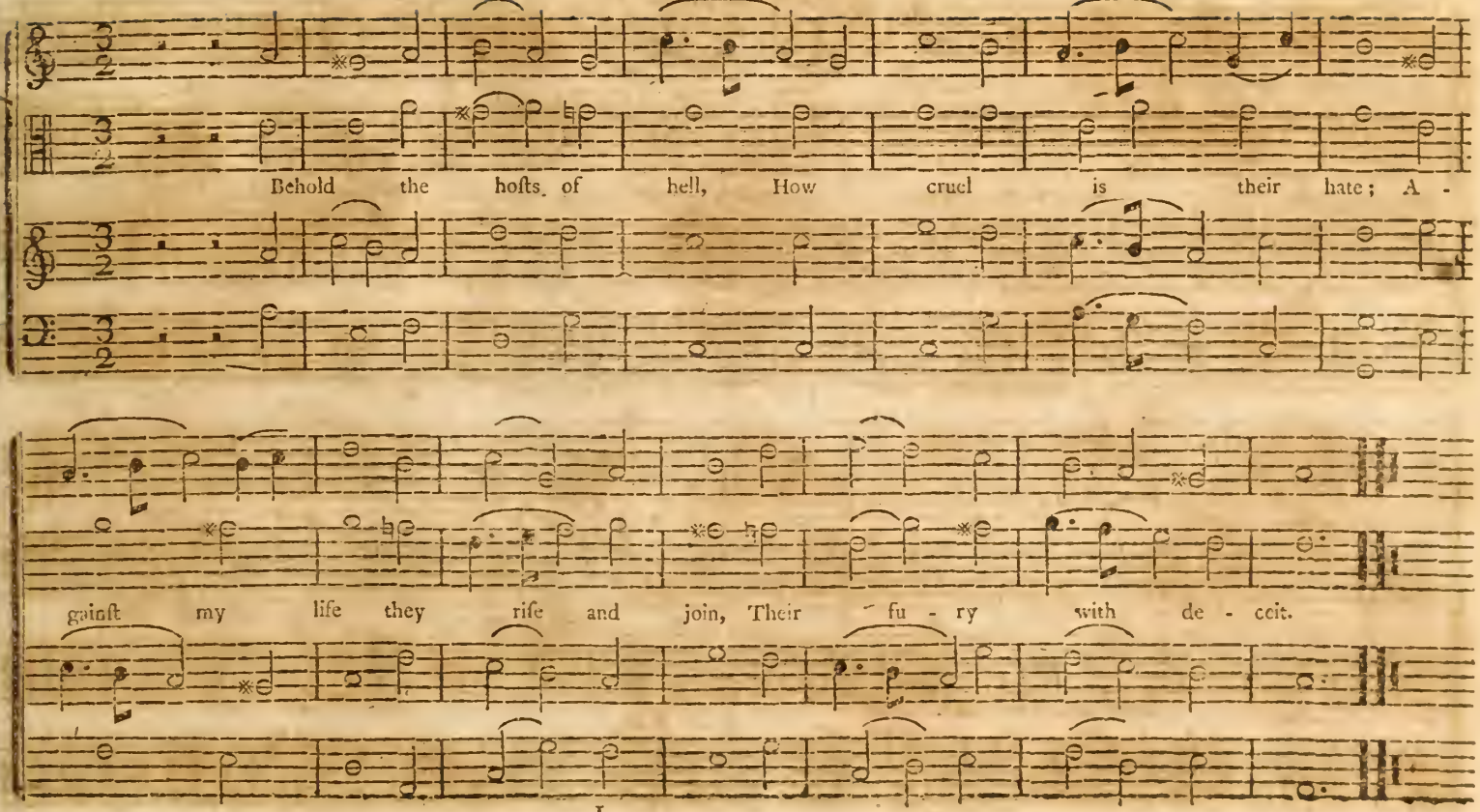

Why do we mourn de - parting friends, Or ſhake, at death's alarms 'Tis but the voice that Jeſus ſends, To call them
to his arms. To call them to his arms, 'Tis but the voice that Jeſus ſends, To call them to his arms.

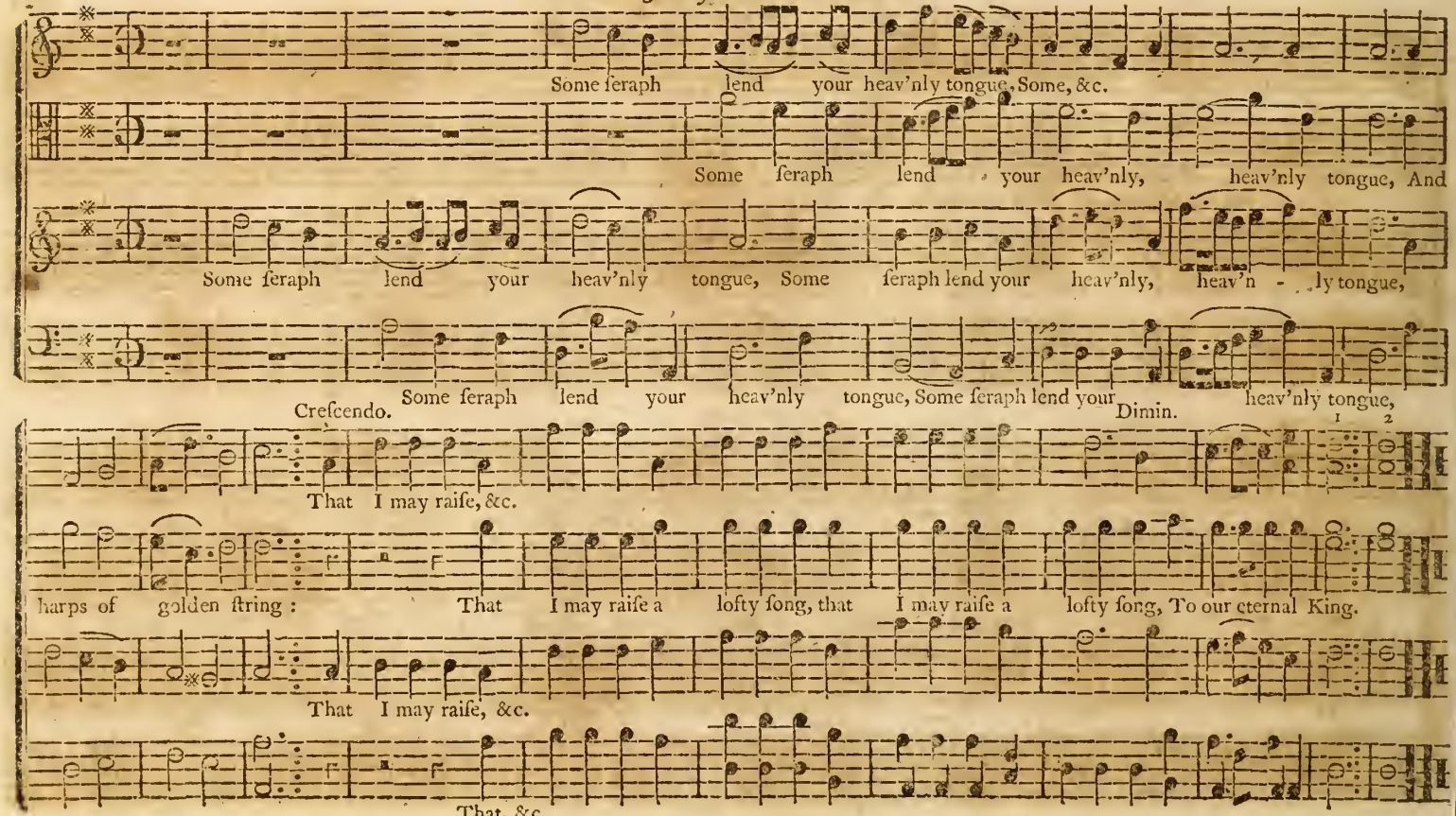
Andante.

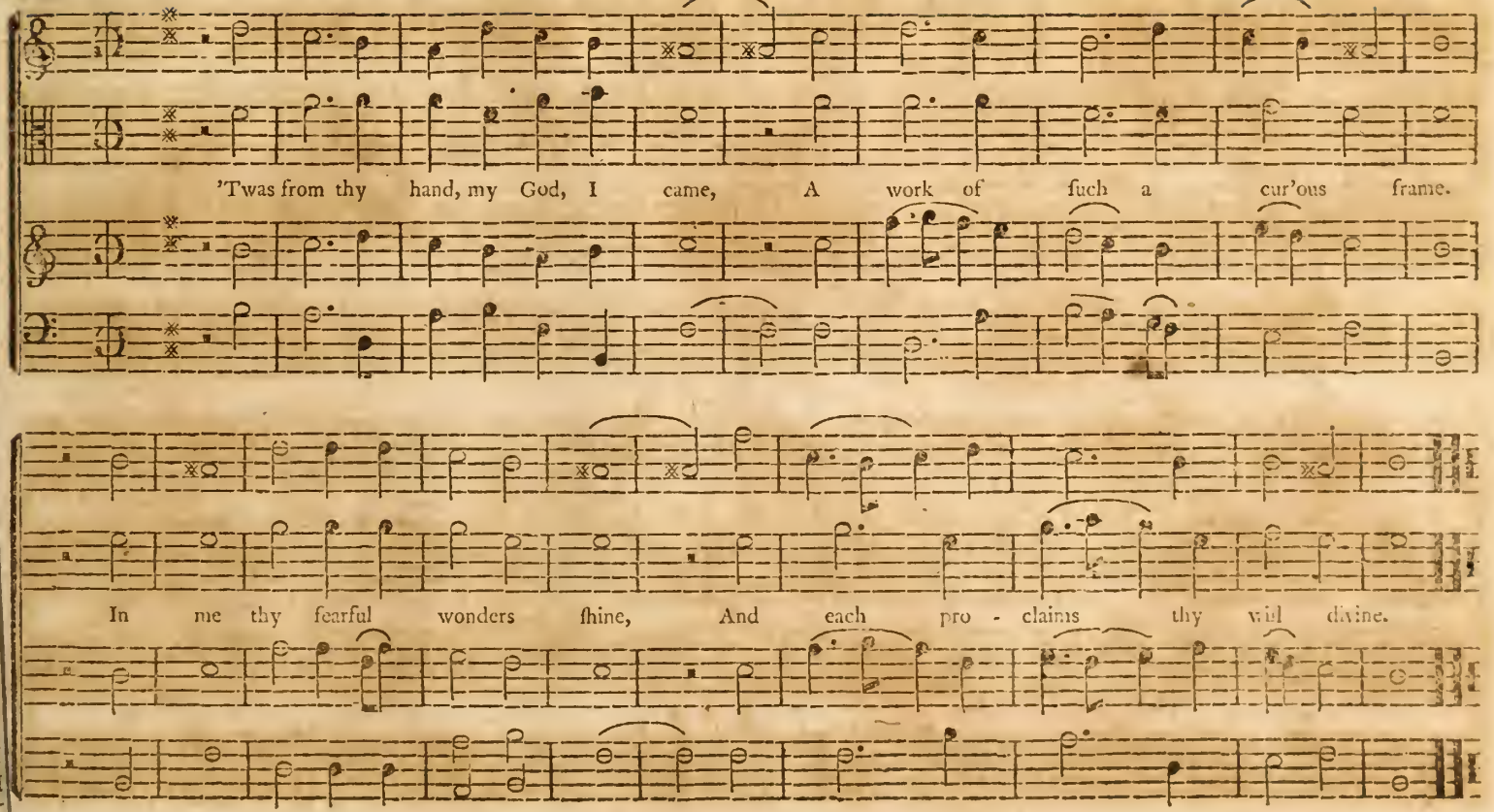

The welcome news, Thro' ev'ry Angel's breaſt freſh raptures ſhall diffuſe. The day is come, When Satan with his pow'r ſhall
ſink to endleſs doom; No more ſhall we his hoſtile troops purſue, From cloud to cloud nor the long fight renew.

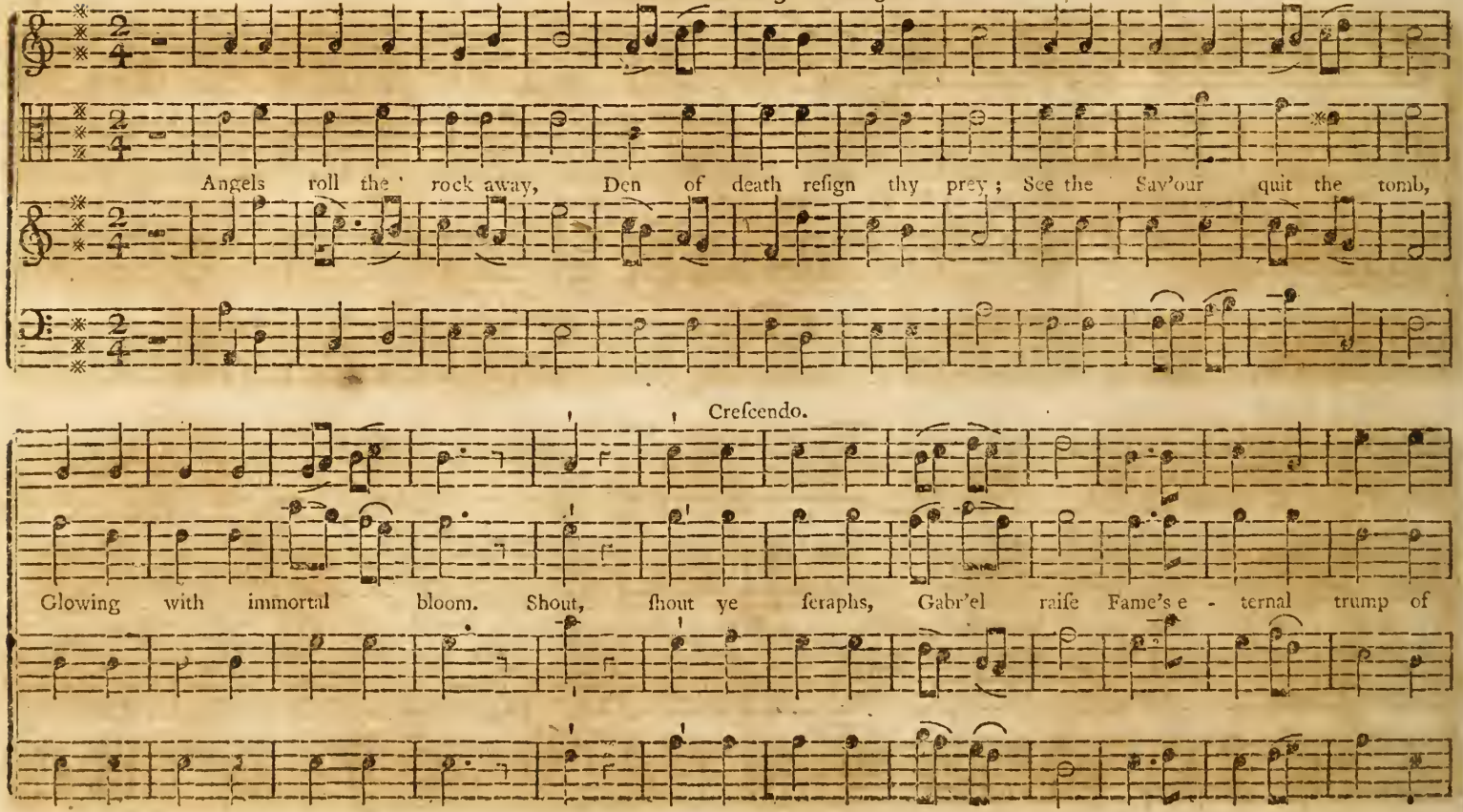

The fcatt' - red clouds are fled at laft, The rain is gone, the
winter's paft, The lovely vernal flow'rs ap - pear, The feather'd choir, de -

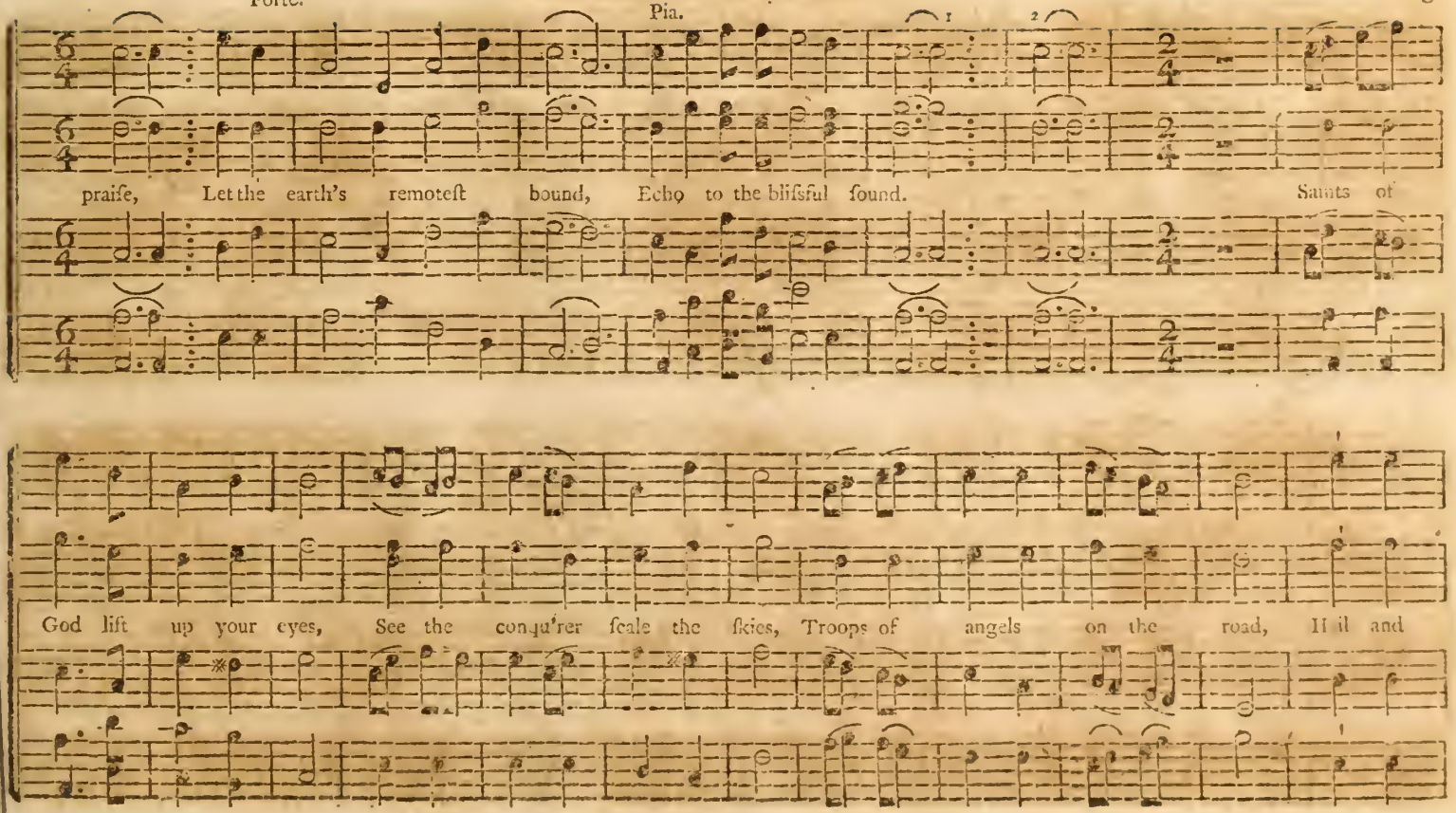

Andante.
Pia.
light our ear.
Now in ſweetly penſive moan, coos the turtle dove alone.
Pianiſſimo.
Co - - - os,
Moderato.
co - - - os, coos the turtle dove alone.
co . - os

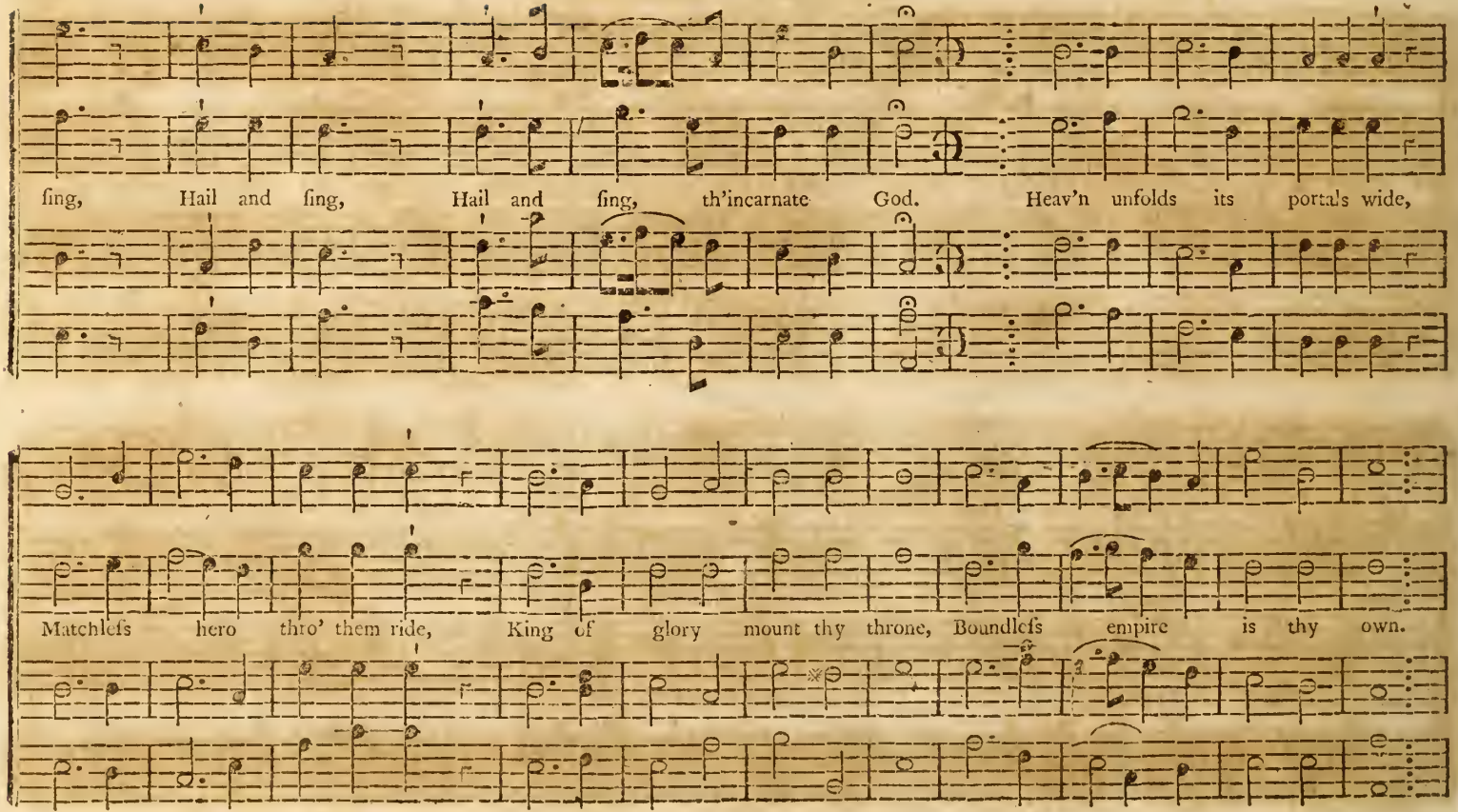

Behold the hoſts of hell, How cruel is their hate; A -
gainſt my life they riſe and join, Their fu - ry with de - ceit.

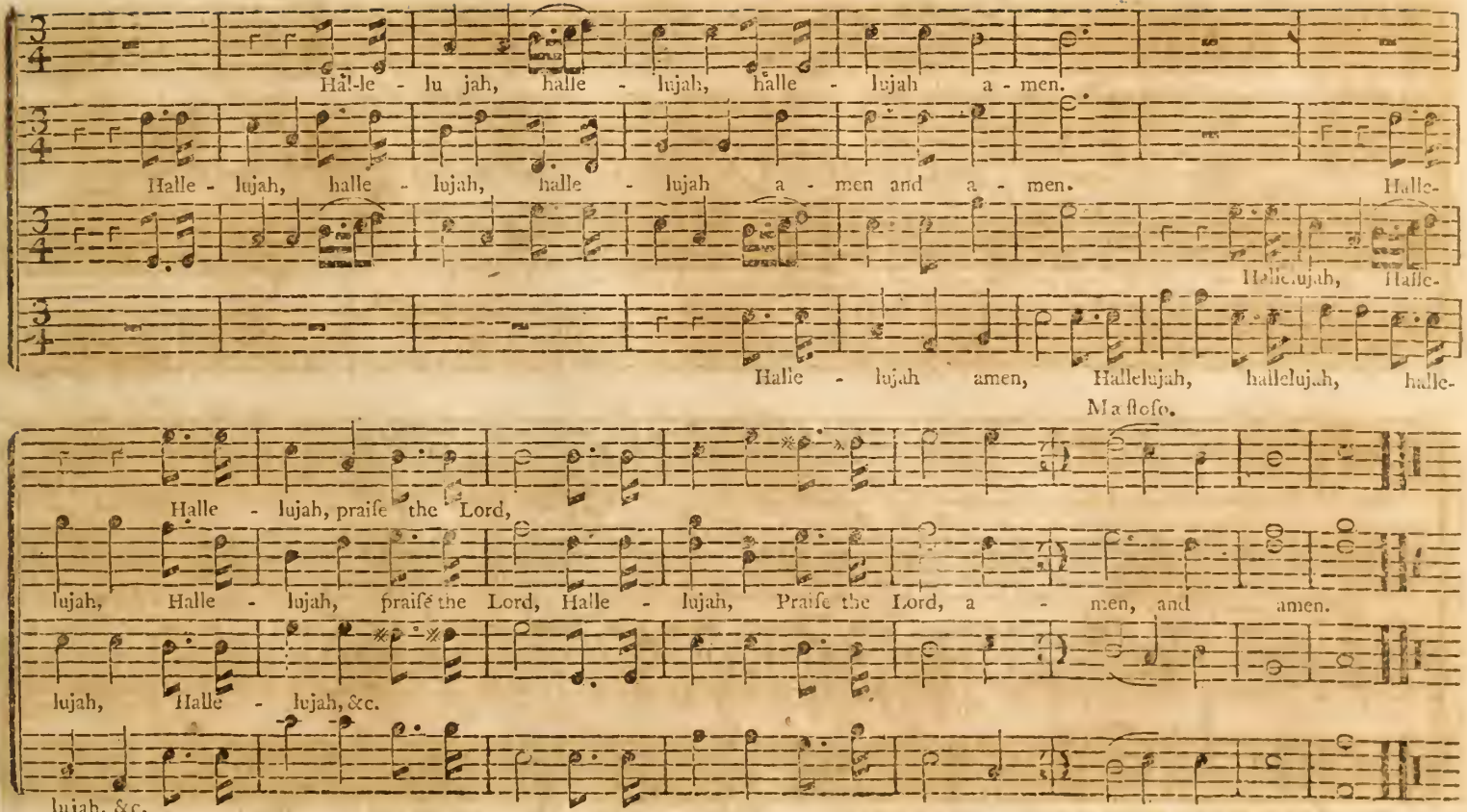

Some ſeraph lend your heav'nly tongue, Some, &c.
Some ſeraph lend your heav'nly, heav'nly tongue, And
Some ſeraph lend your heav'nly tongue, Some ſeraph lend your heav'nly, heav'n - ly tongue,
Creſcendo. Some ſeraph lend your heav'nly tongue, Some ſeraph lend your Dimin. heav'nly tongue,
1 2
That I may raiſe, &c.
harps of golden ſtring : That I may raiſe a lofty ſong, that I may raiſe a lofty ſong, To our eternal King.
That I may raiſe, &c.
That, &c.


'Twas from thy hand, my God, I came, A work of ſuch a cur'ous frame.
In me thy fearful wonders ſhine, And each pro - claims thy wiſ divine.

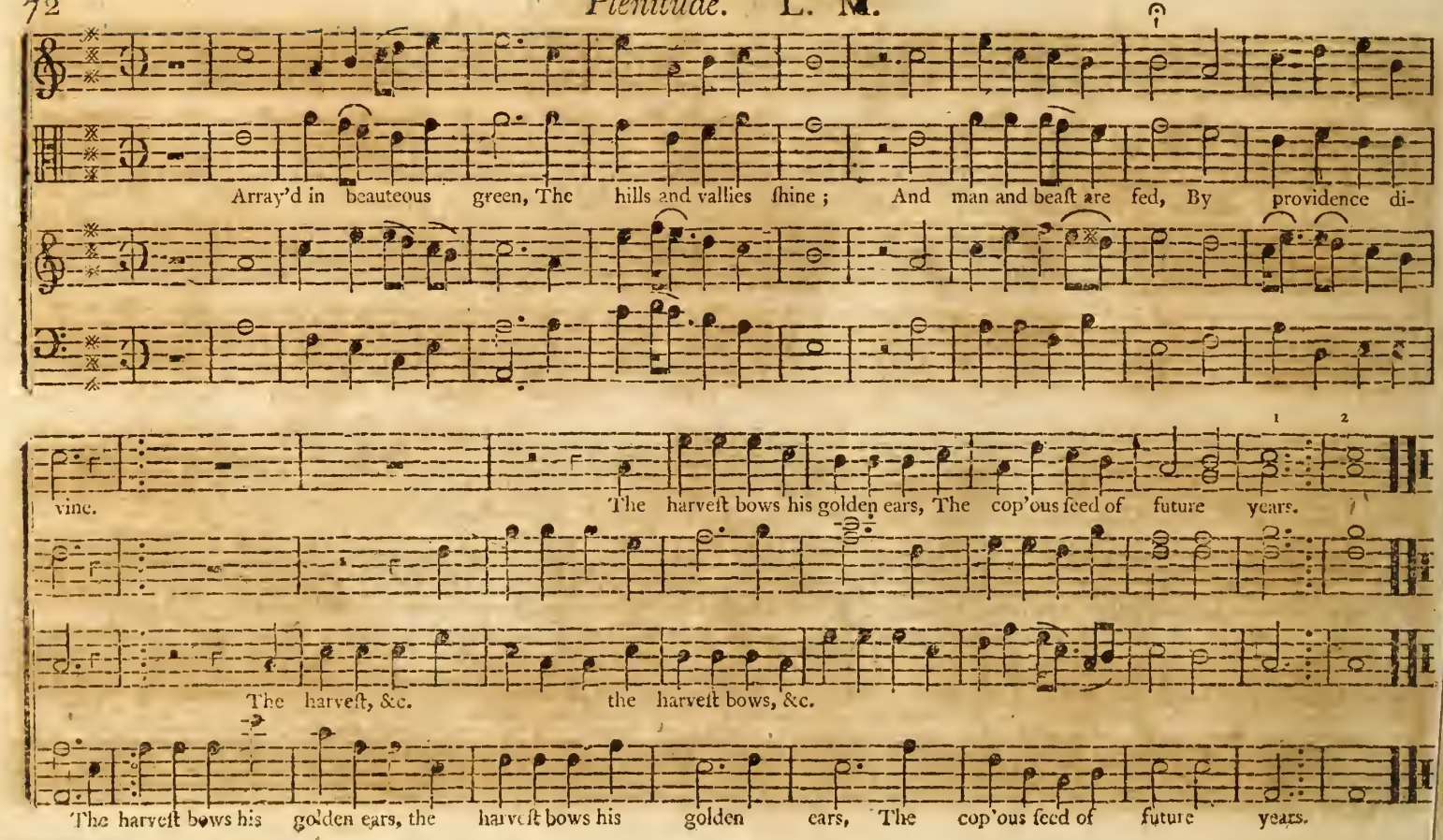

Angels roll the rock away, Den of death reſign thy prey; See the Sav'our quit the tomb,
Creſcendo.
Glowing with immortal bloom. Shout, ſhout ye ſeraphs, Gabr'el raiſe Fame's e - ternal trump of

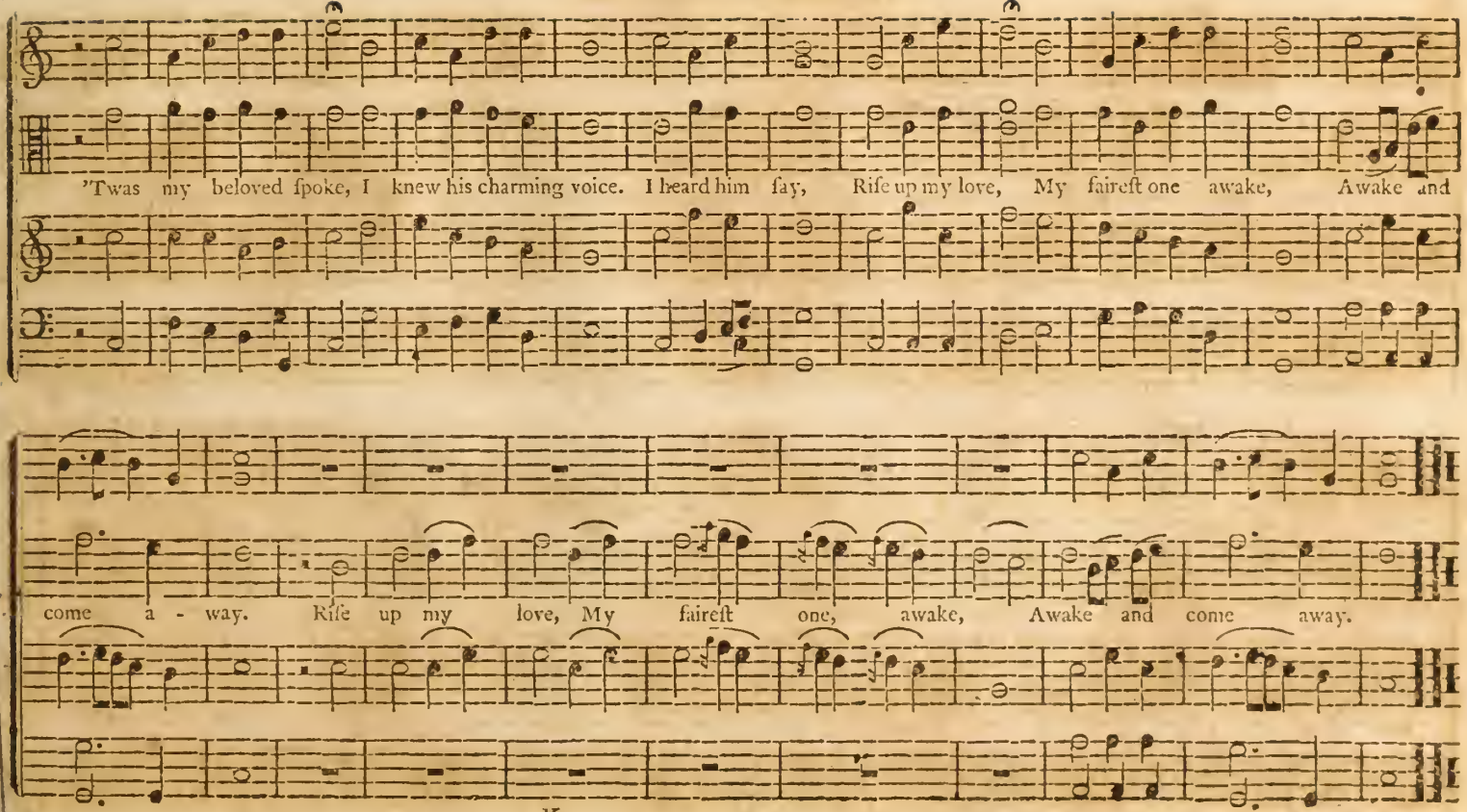

Forte.
Pia.
1
2
praiſe, Let the earth's remoteſt bound, Echo to the bliſsful ſound. Saints of
God lift up your eyes, See the conqu'rer ſcale the ſkies, Troops of angels on the road, Hail and

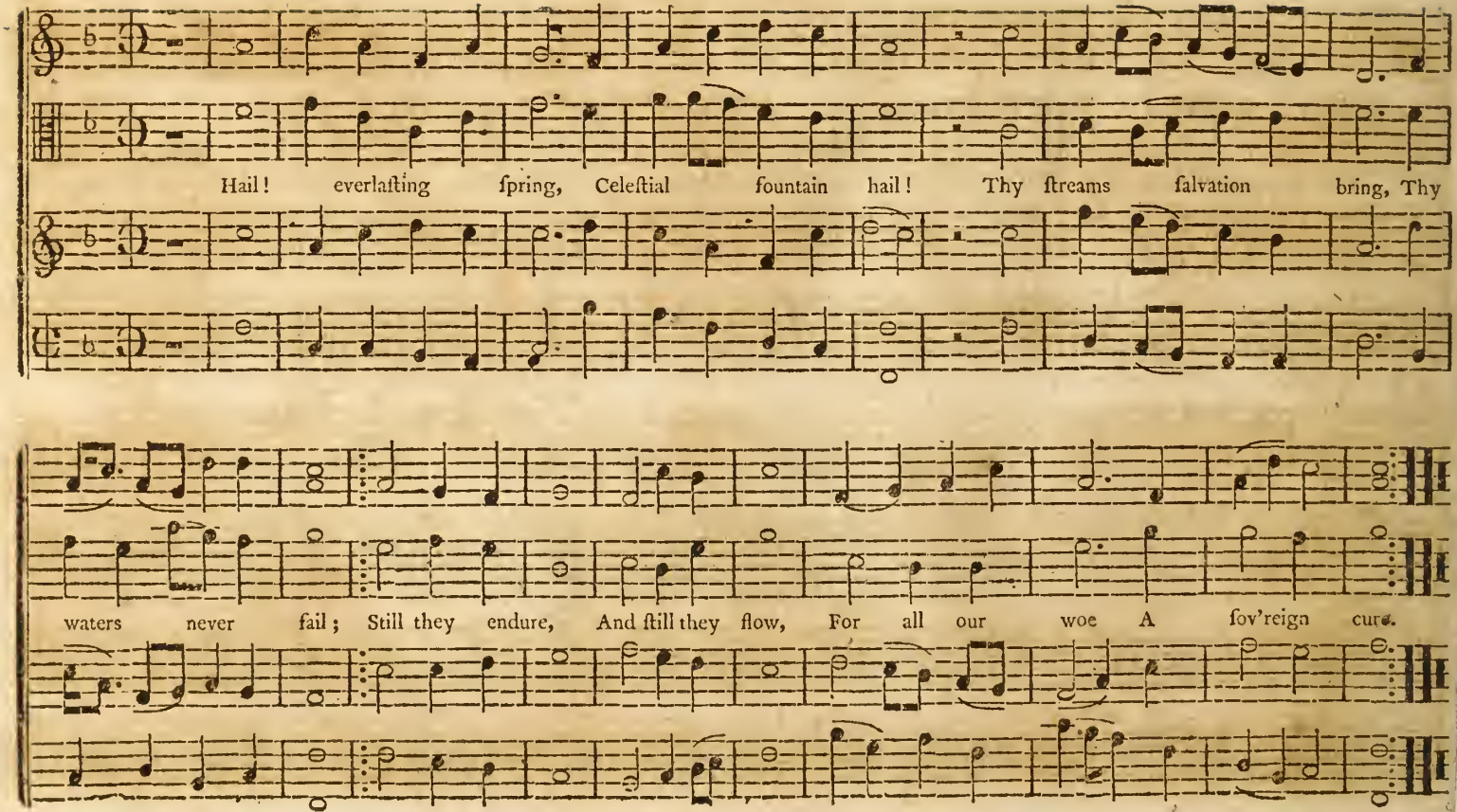

ſing, Hail and ſing, Hail and ſing, th'incarnate God. Heav'n unfolds its portals wide,
Matchleſs hero thro' them ride, King of glory mount thy throne, Boundleſs empire is thy own.

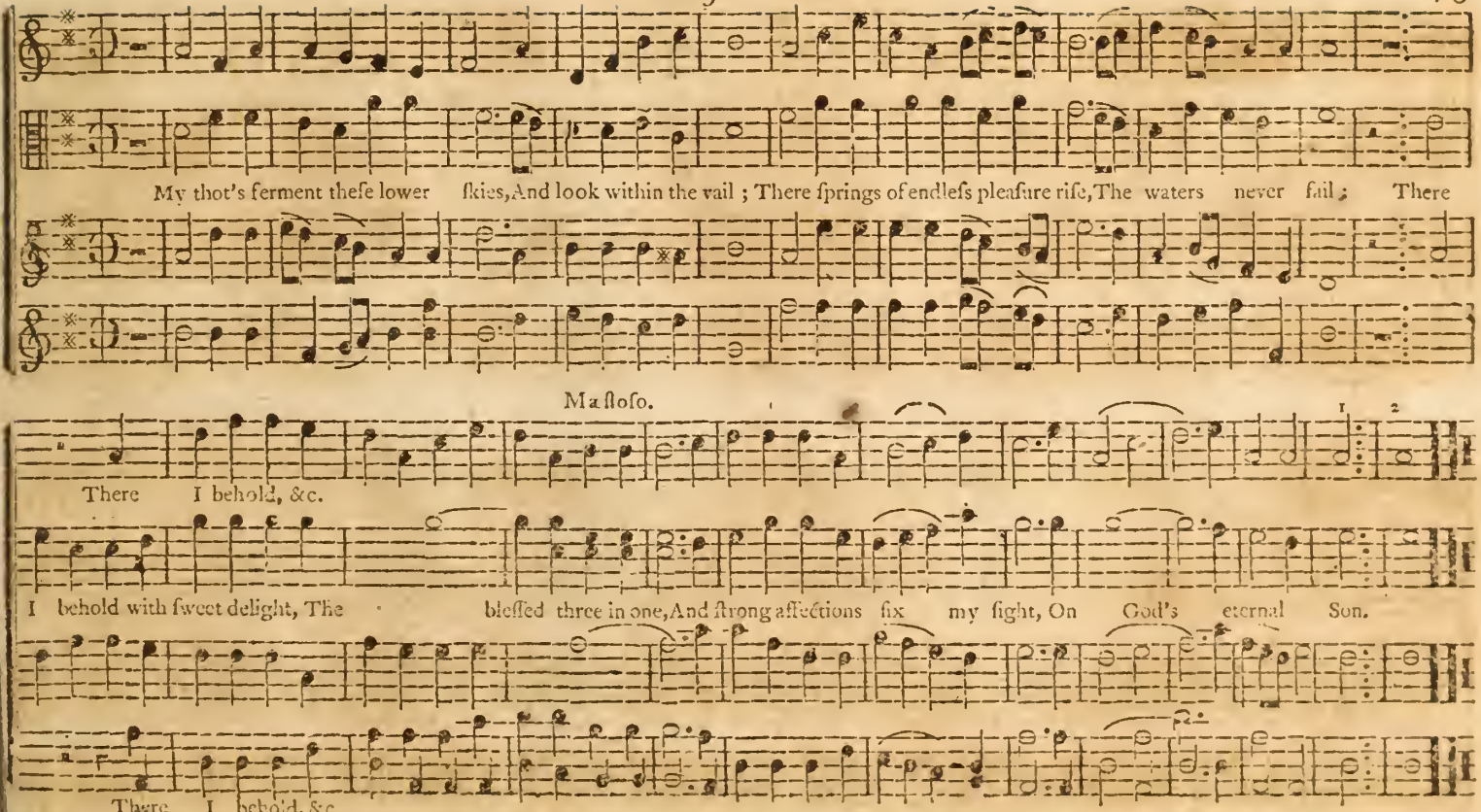

Hal-le - lu jah, halle - lujah, halle - lujah a - men.
Halle - lujah, halle - lujah, halle - lujah a - men and a - men.
Halle-
Hallelujah, Halle-
Halle - lujah amen, Hallelujah, hallelujah, halle-
Ma ſoſo.
Halle - lujah, praiſe the Lord,
lujah, Halle - lujah, praiſe the Lord, Halle - lujah, Praiſe the Lord, a - men, and amen.
lujah, Halle - lujah, &c.
lujah, &c.

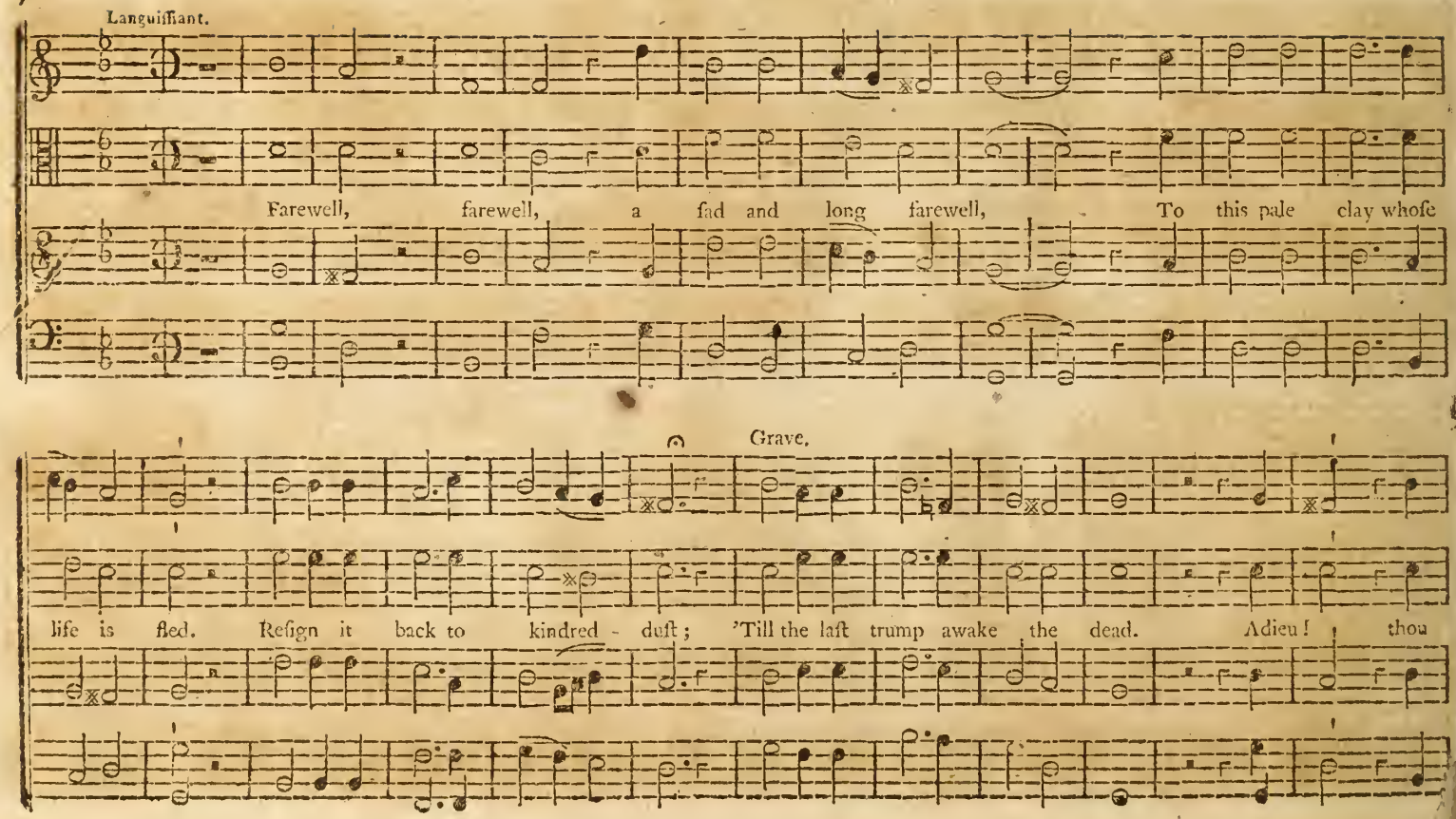
Plenitude. L. M.

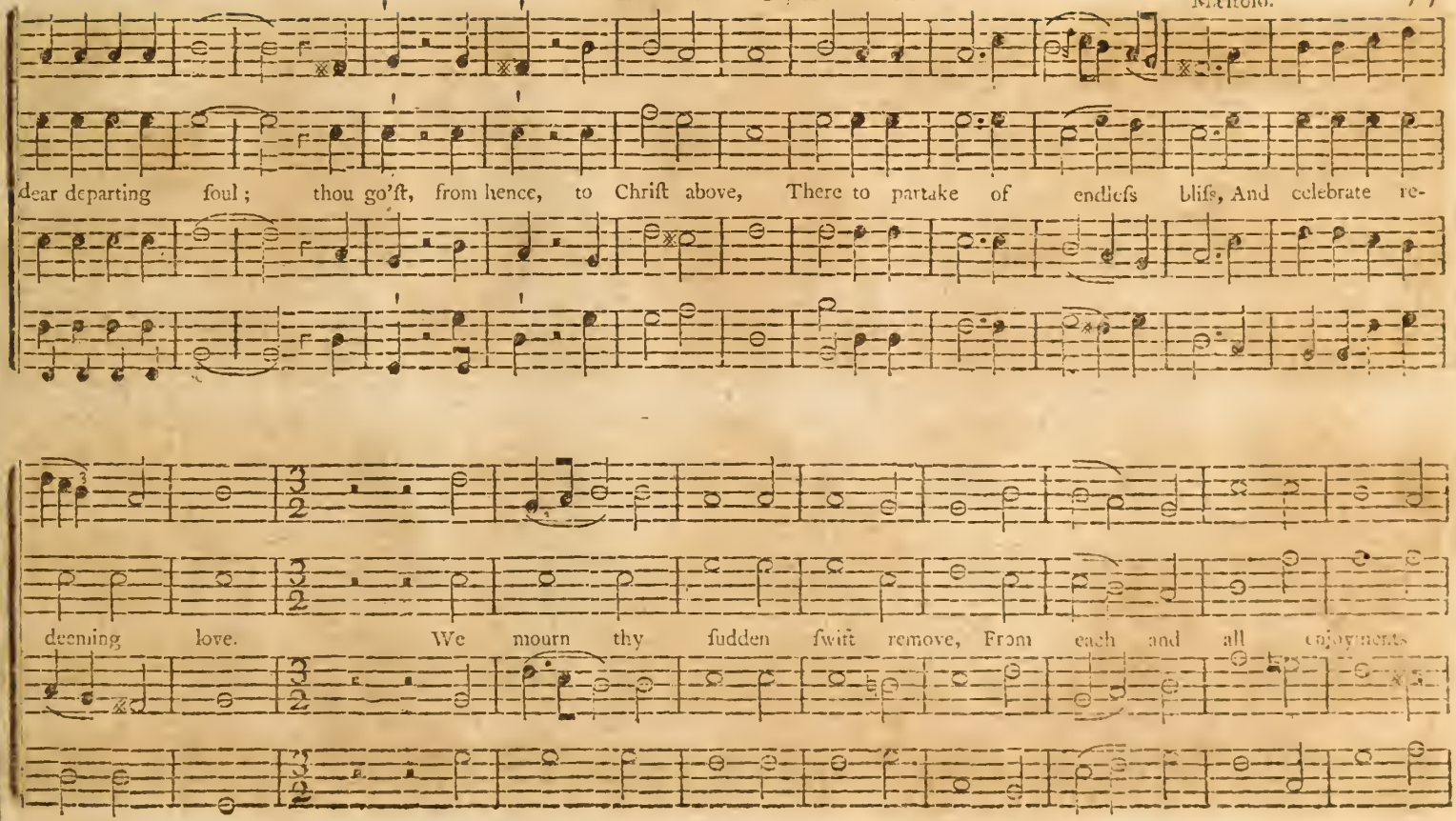


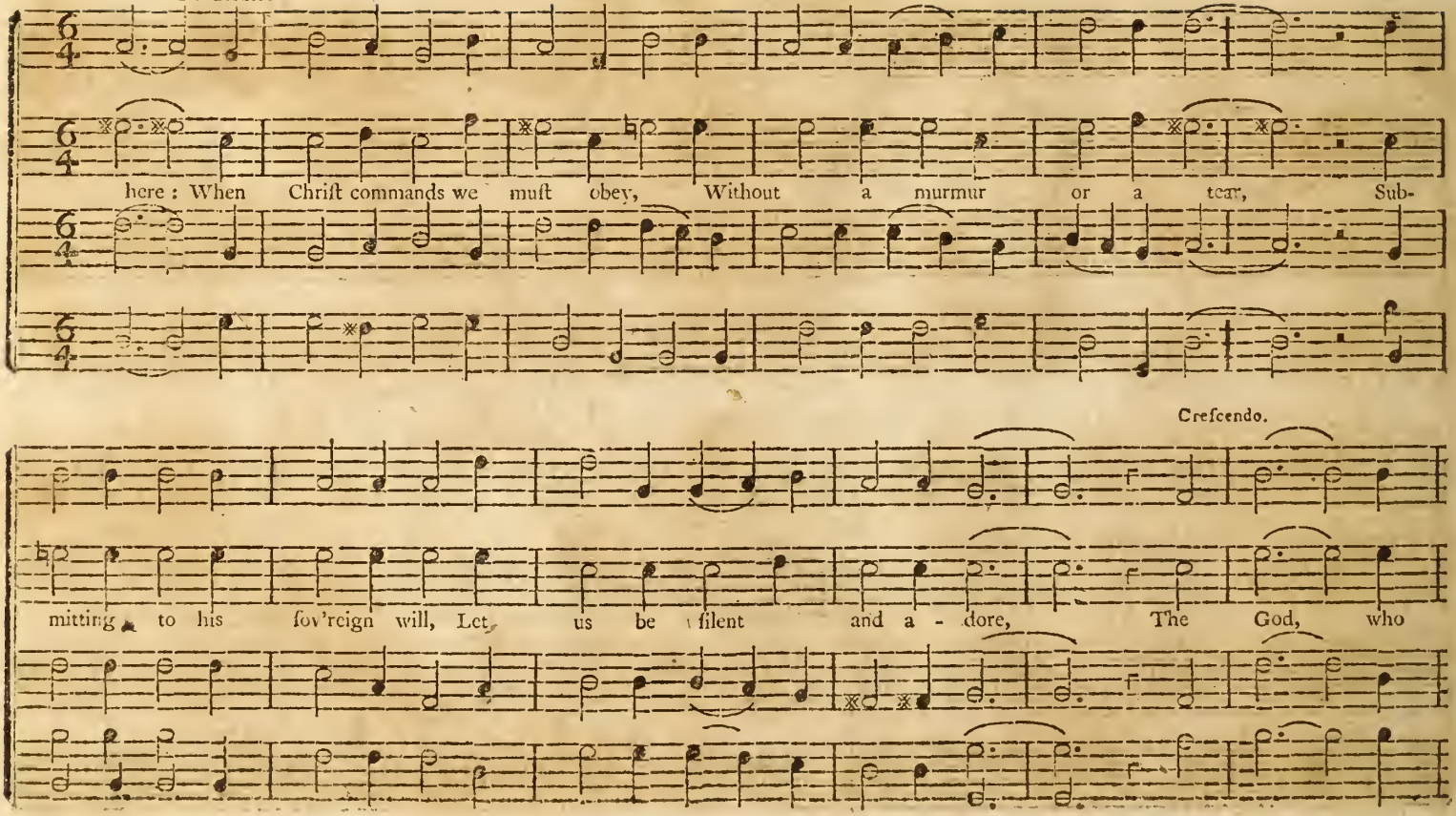

'Twas my beloved ſpoke, I knew his charming voice. I heard him ſay, Riſe up my love, My faireſt one awake, Awake and
come a - way. Riſe up my love, My faireſt one, awake, Awake and come away.


Hail! everlaſting ſpring, Celeſtial fountain hail! Thy ſtreams ſalvation bring, Thy
waters never fail; Still they endure, And ſtill they flow, For all our woe A ſov'reign cure.


My thot's ferment theſe lower ſkies, And look within the vail ; There ſprings of endleſs pleaſure riſe, The waters never fail ; There
Maſtoſo.
There I behold, &c.
I behold with ſweet delight, The bleſſed three in one, And ſtrong affections fix my ſight, On God's eternal Son.
There I behold, &c.


Languiſſiant.
Farewell, farewell, a ſad and long farewell, To this pale clay whoſe
Grave.
life is fled. Reſign it back to kindred - duſt; 'Till the laſt trump awake the dead. Adieu! thou


dear departing ſoul; thou go'ſt, from hence, to Chriſt above, There to partake of endleſs bliſs, And celebrate re-
deeming love. We mourn thy ſudden ſwift remove, From each and all enjoyments

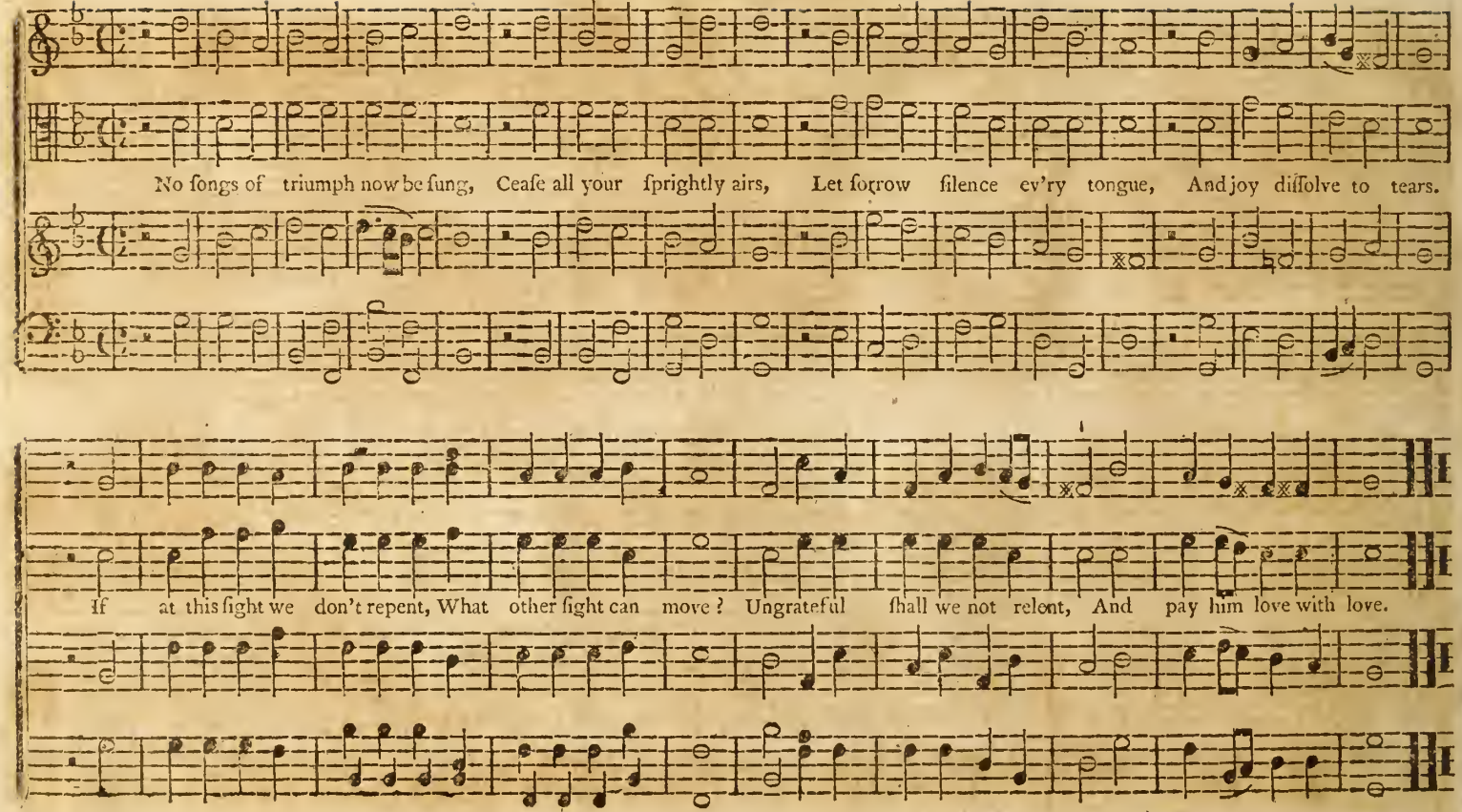

Moderato.
here: When Christ commands we must obey, Without a murmur or a tear, Sub-
Crescendo.
mitting to his sov'reign will, Let us be silent and a - dore, The God, who

Diminuendo. Grave.

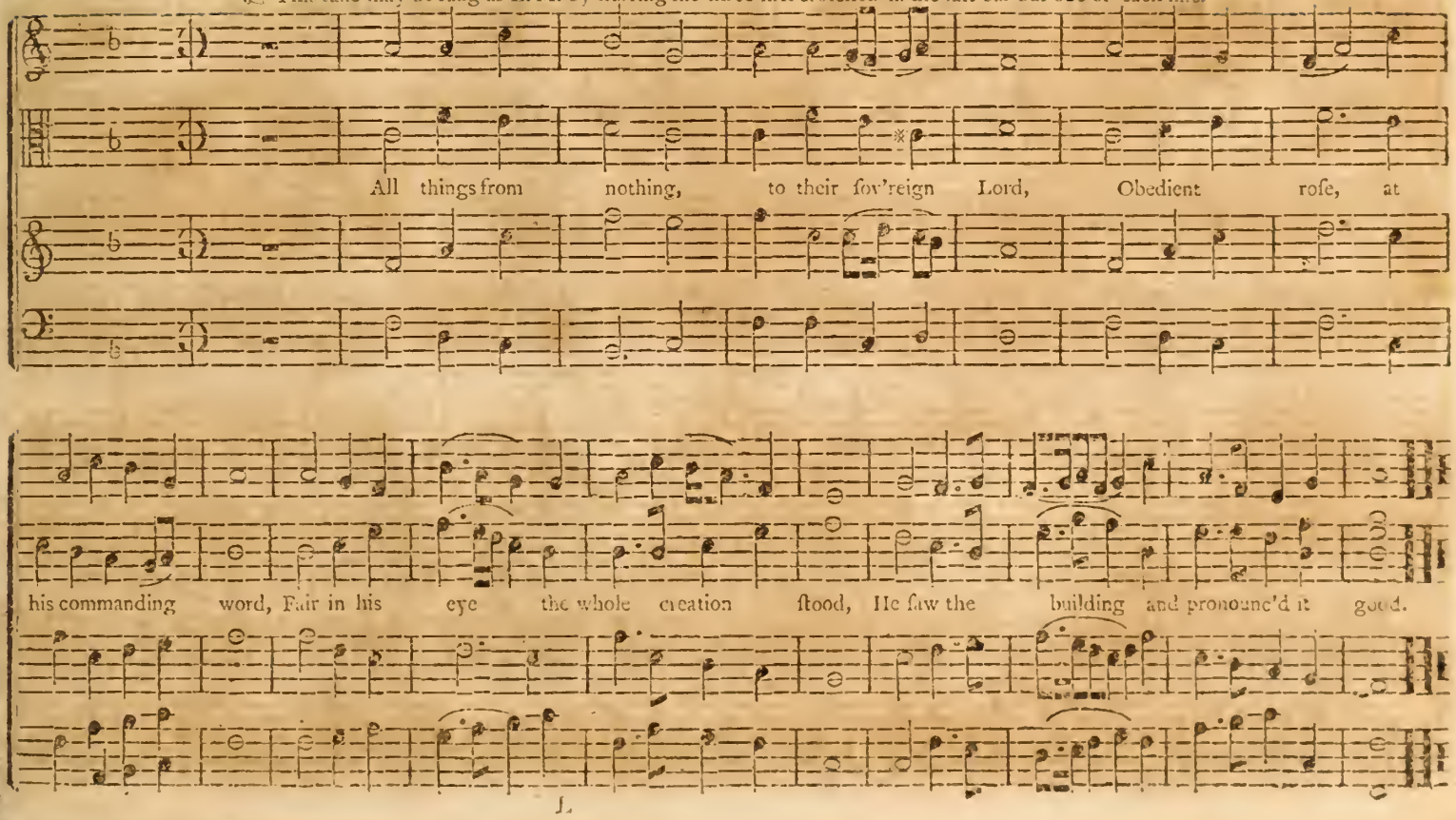
hath created all, And all ſhall rule for ever more. For ever - more.

Sublimity. S. M.

Behold the lofty ſky, Declares its maker God, And all the ſtarry works on high, Proclaim his pow'r abroad.

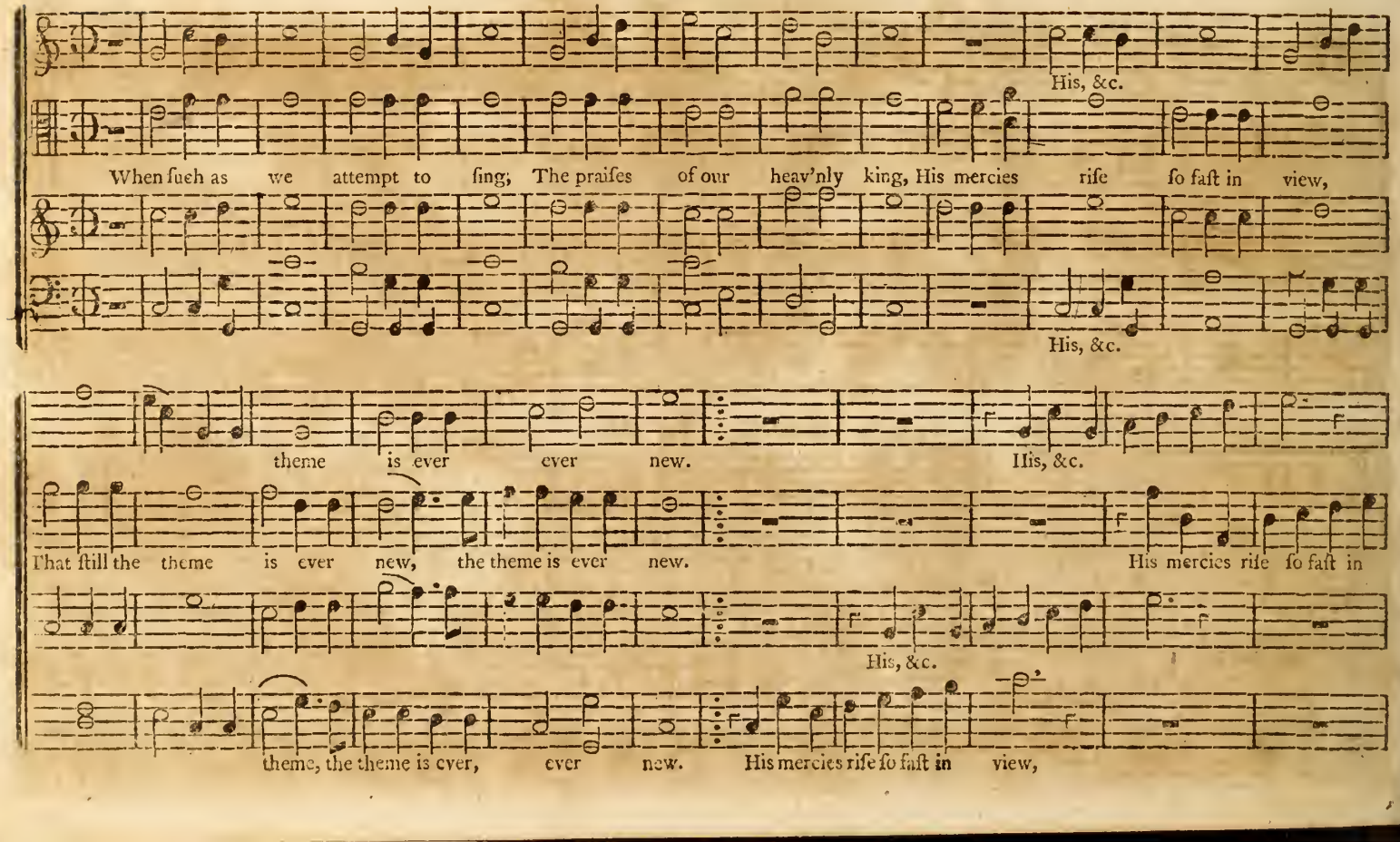

No ſongs of triumph now be ſung, Ceaſe all your ſprightly airs, Let ſorrow ſilence ev'ry tongue, And joy diſſolve to tears.
If at this ſight we don't repent, What other ſight can move? Ungrateful ſhall we not relent, And pay him love with love.

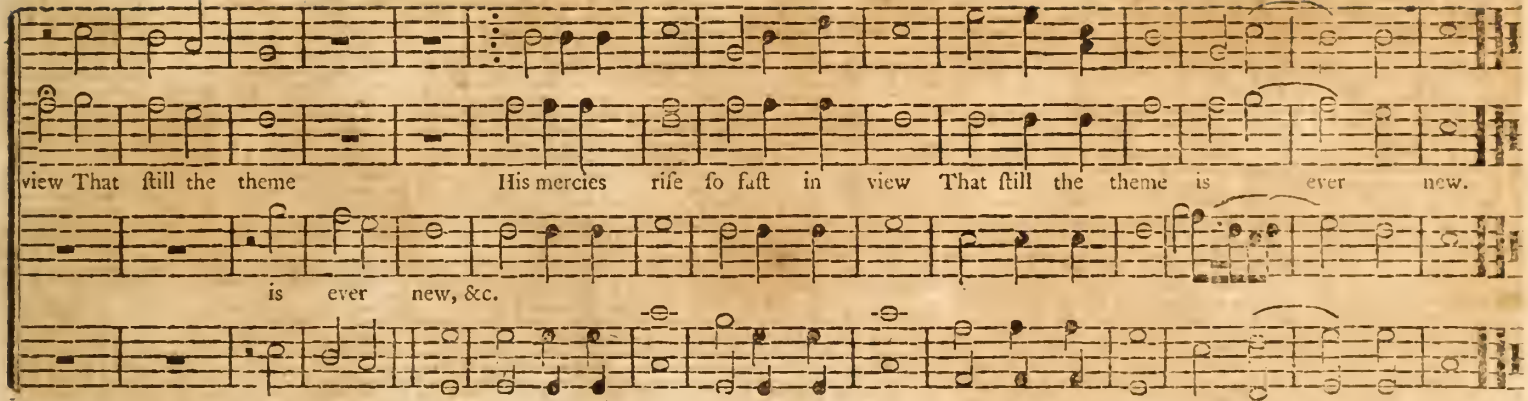
☞ This tune may be ſung as L. M. by ſlurring the three firſt crotchets in the laſt bar but one of each line.



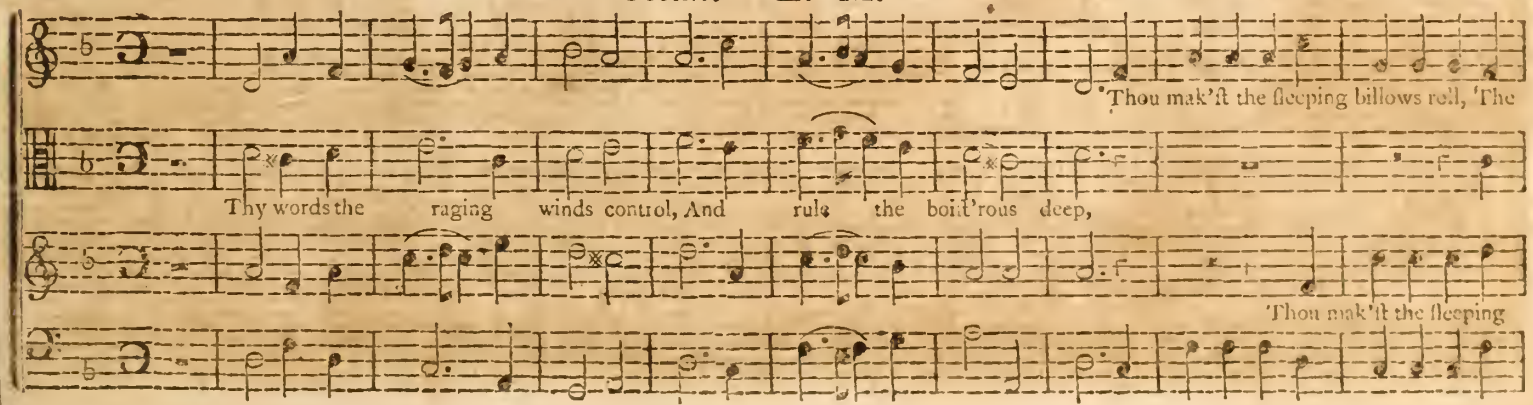
L

New Sharon. L. M.

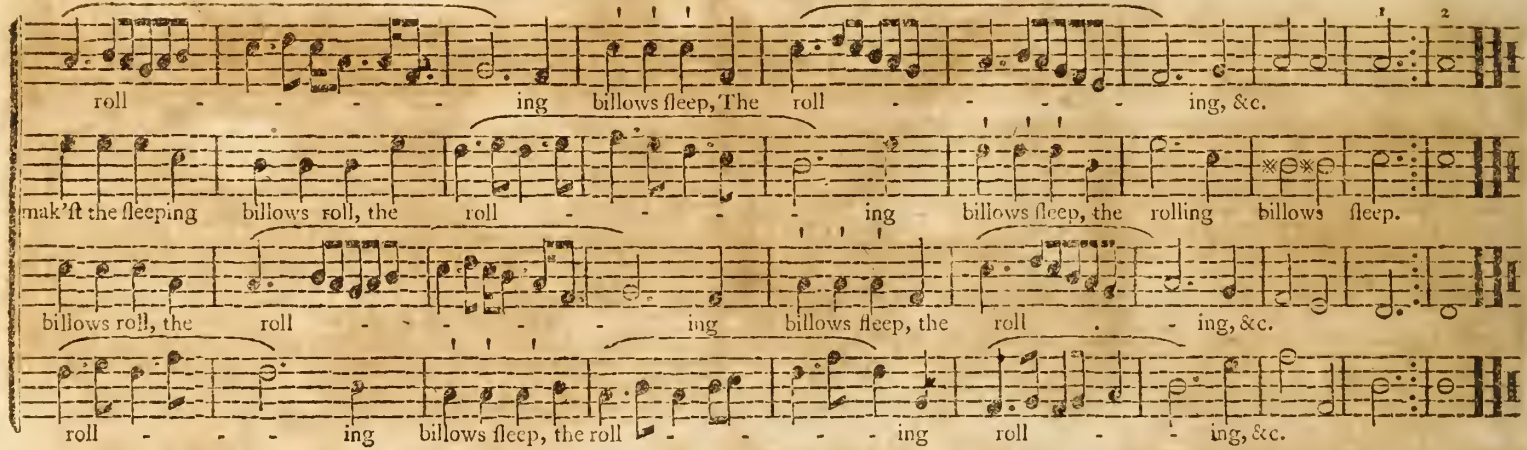



view That ſtill the theme His mercies riſe ſo faſt in view That ſtill the theme is ever new.
is ever new, &c.

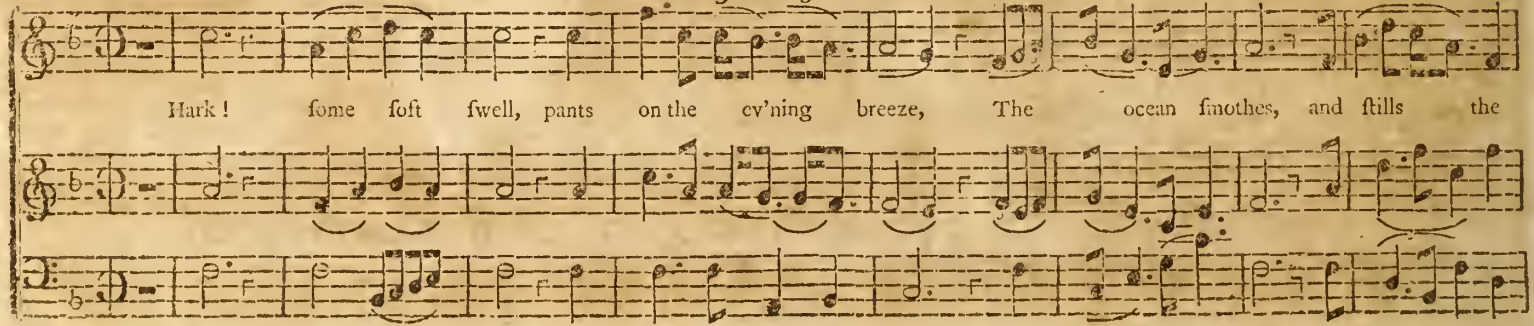
Ocean. L. M.

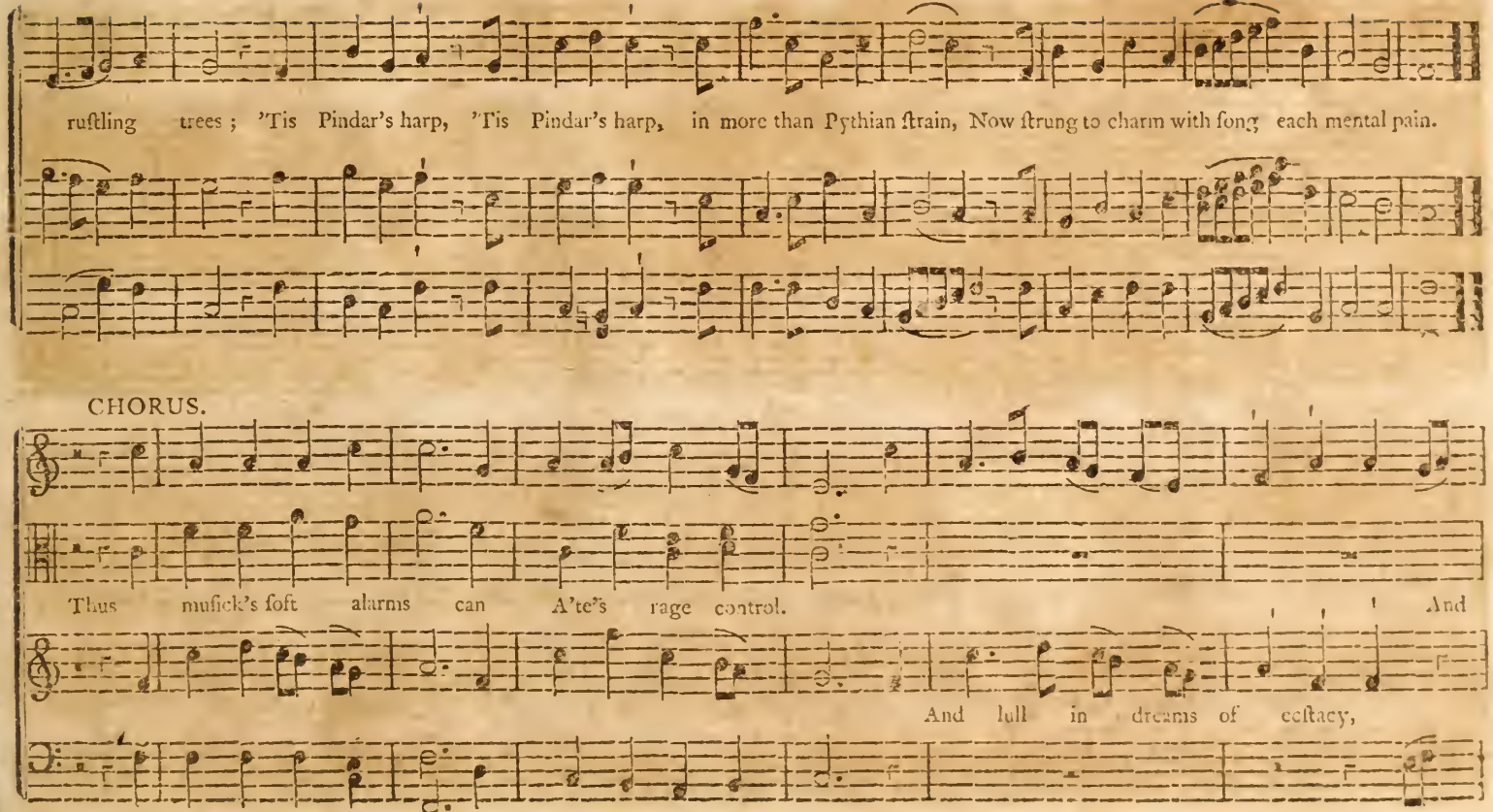

Thou mak'ſt the ſleeping billows roll, The
Thy words the raging winds control, And rule the boiſt'rous deep,
Thou mak'ſt the ſleeping

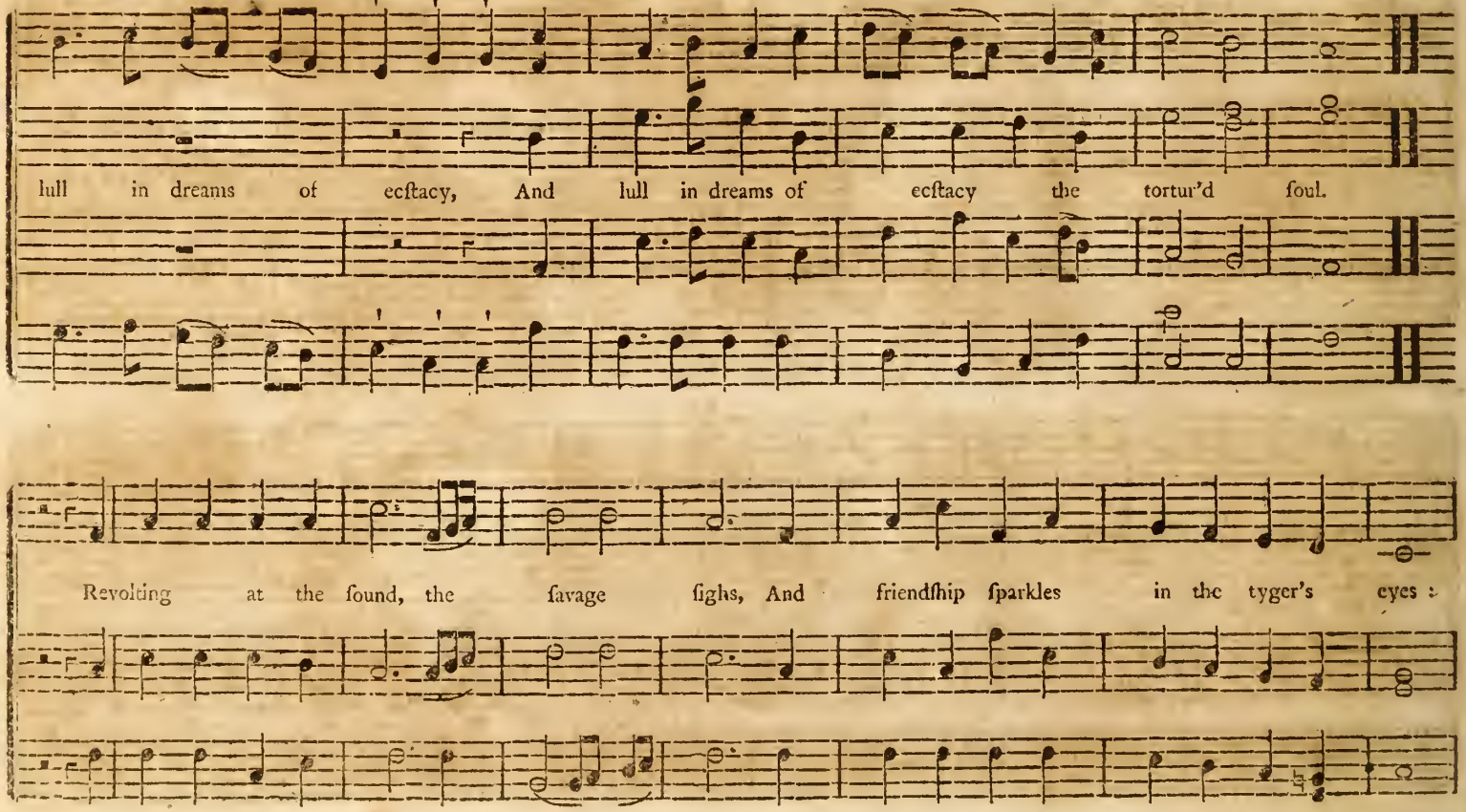
Ocean. Continued.

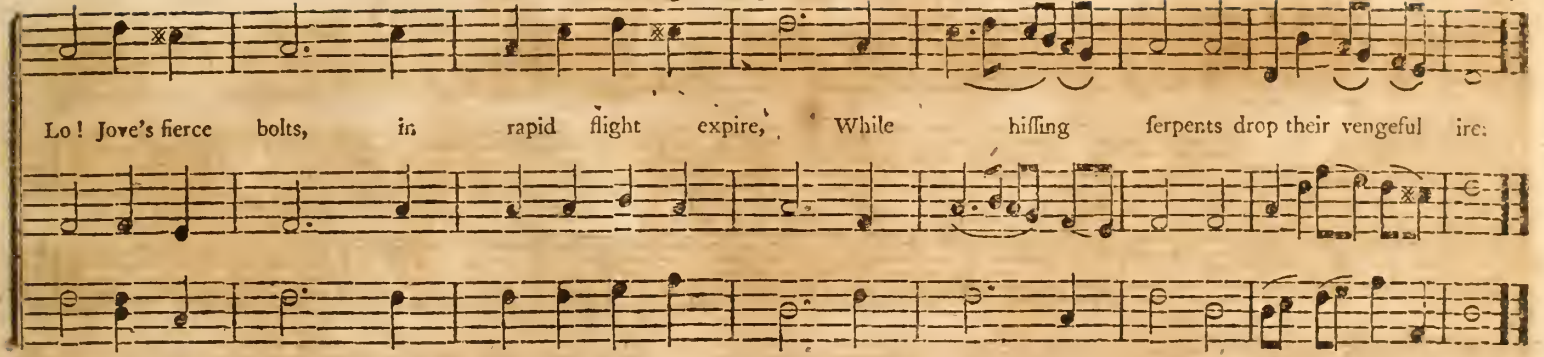


The Power of Muſick. Words by Stoddard.

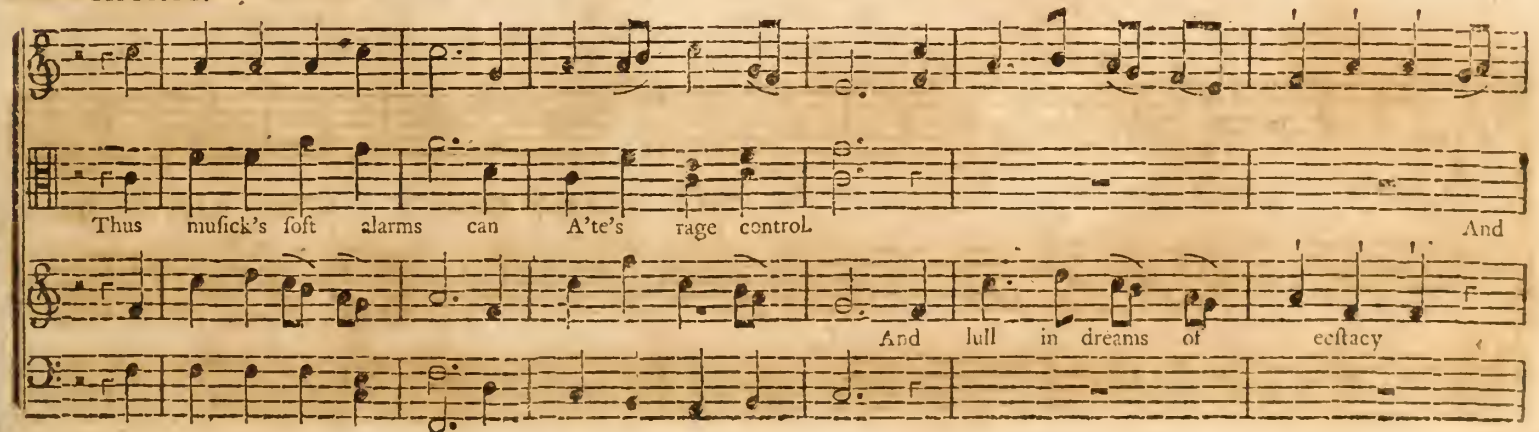


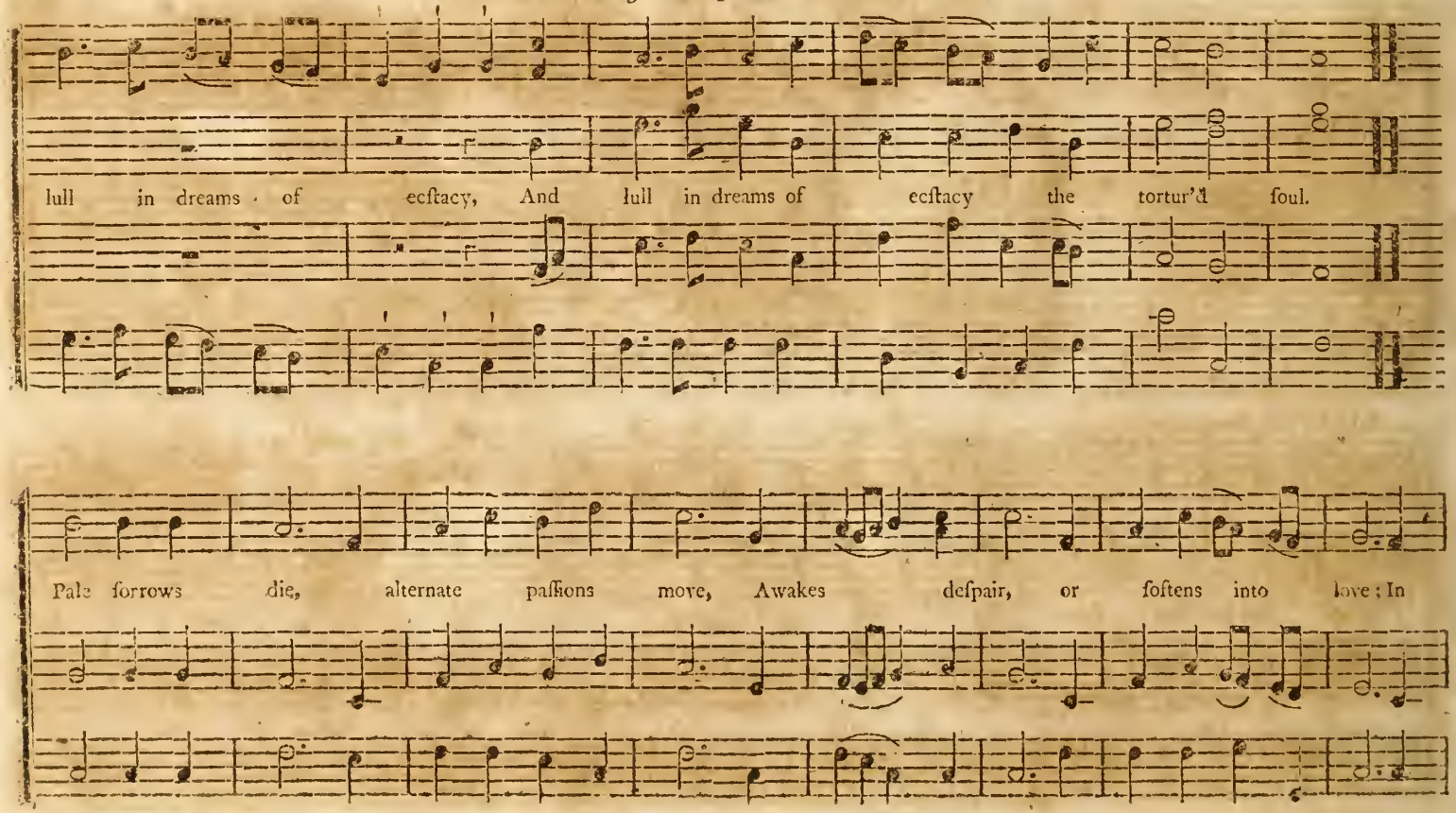

ruſtling trees ; 'Tis Pindar's harp, 'Tis Pindar's harp, in more than Pythian ſtrain, Now ſtrung to charm with ſong each mental pain.
CHORUS.
Thus muſick's ſoft alarms can A'te's rage control.
And
And lull in dreams of ecſtacy,

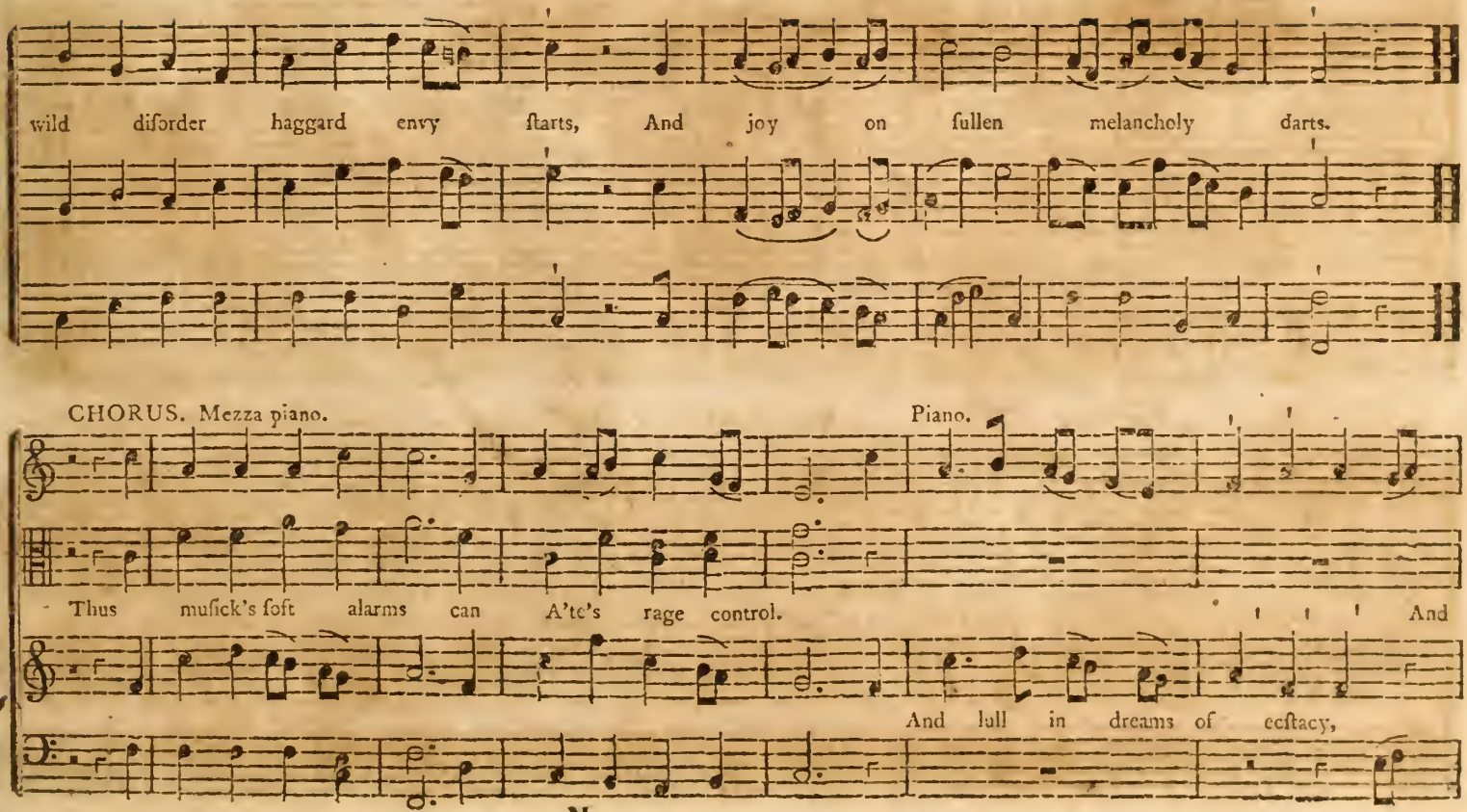

lull in dreams of ecſtacy, And lull in dreams of ecſtacy the tortur'd ſoul.
Revolting at the ſound, the ſavage ſighs, And friendſhip ſparkles in the tyger's eyes :


Lo! Jove's fierce bolts, in rapid flight expire, While hiſſing ſerpents drop their vengeful ire:

CHORUS.

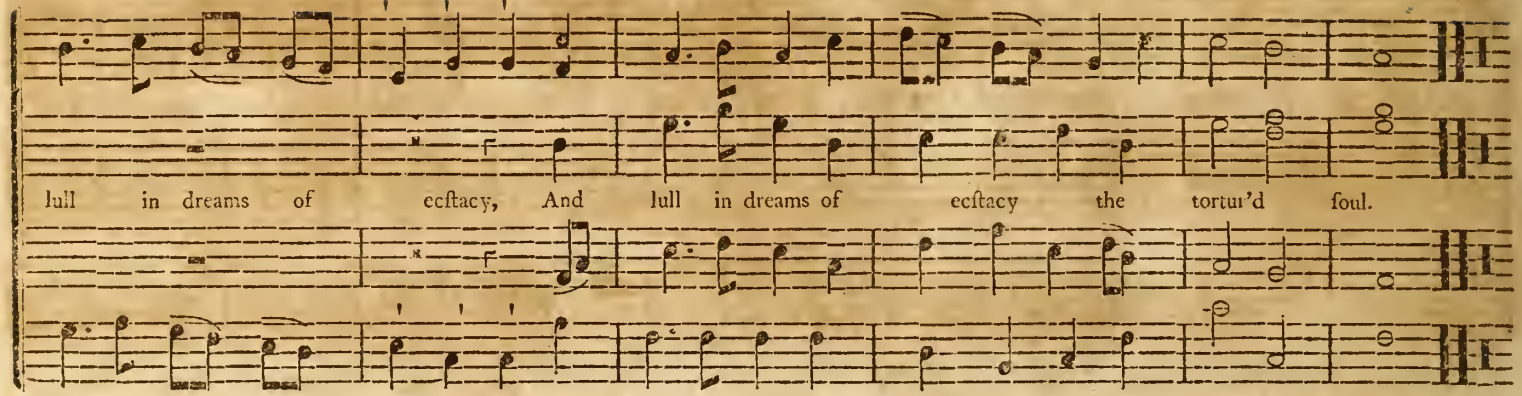

Thus muſick's ſoft alarms can A'te's rage control
And
And lull in dreams of ecſtacy


lull in dreams of ecſtacy, And lull in dreams of ecſtacy the tortur'd ſoul.
Pale ſorrows die, alternate paſſions move, Awakes deſpair, or ſoftens into love; In

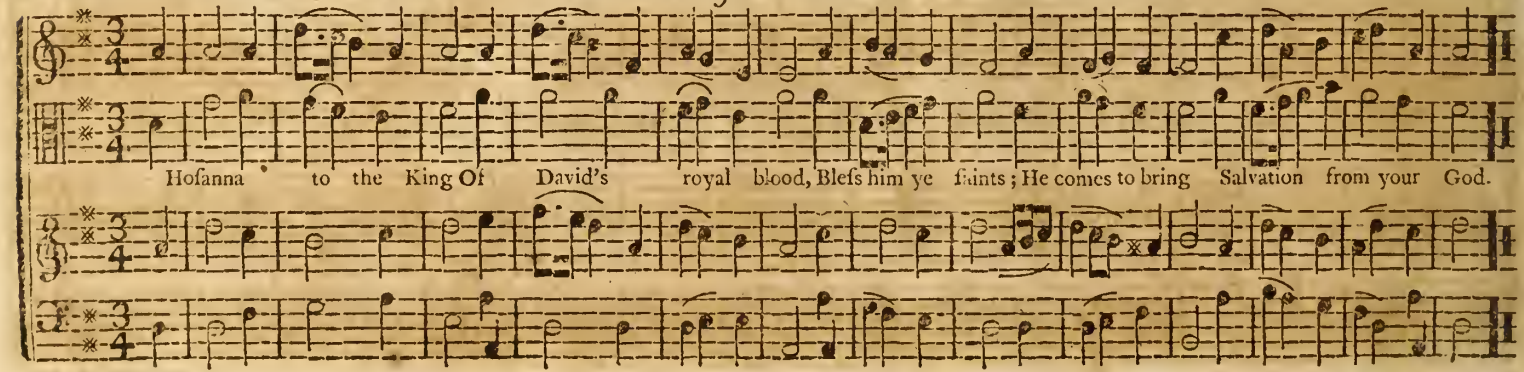

wild diſorder haggard envy ſtarts, And joy on ſullen melancholy darts.
CHORUS. Mezza piano.
Piano.
Thus muſick's ſoft alarms can A'te's rage control.
And
And lull in dreams of ecſtacy,

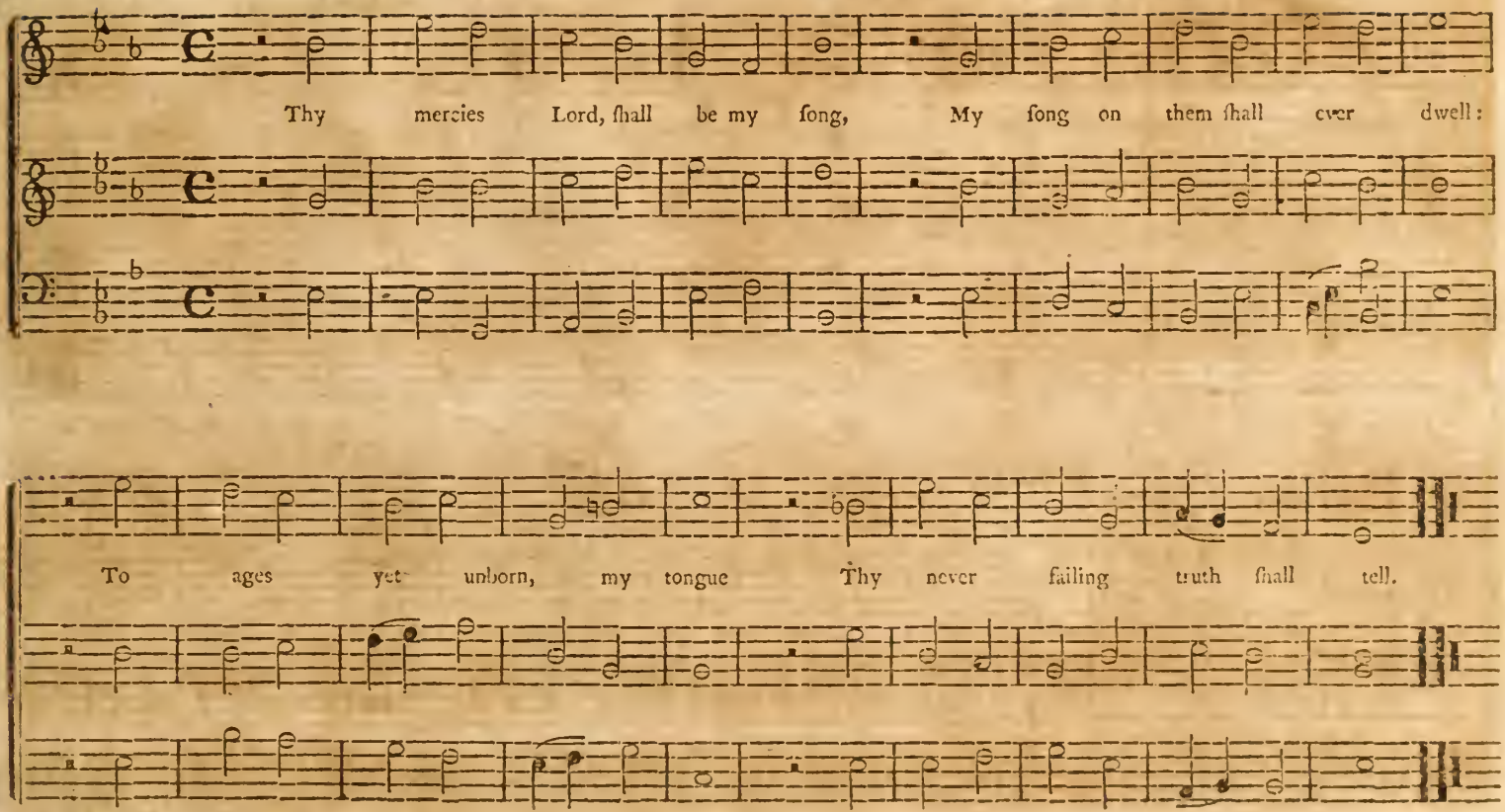
The Power of Muſic. Continued.

Pianiſſimo. Creſcendo. Diminuendo.

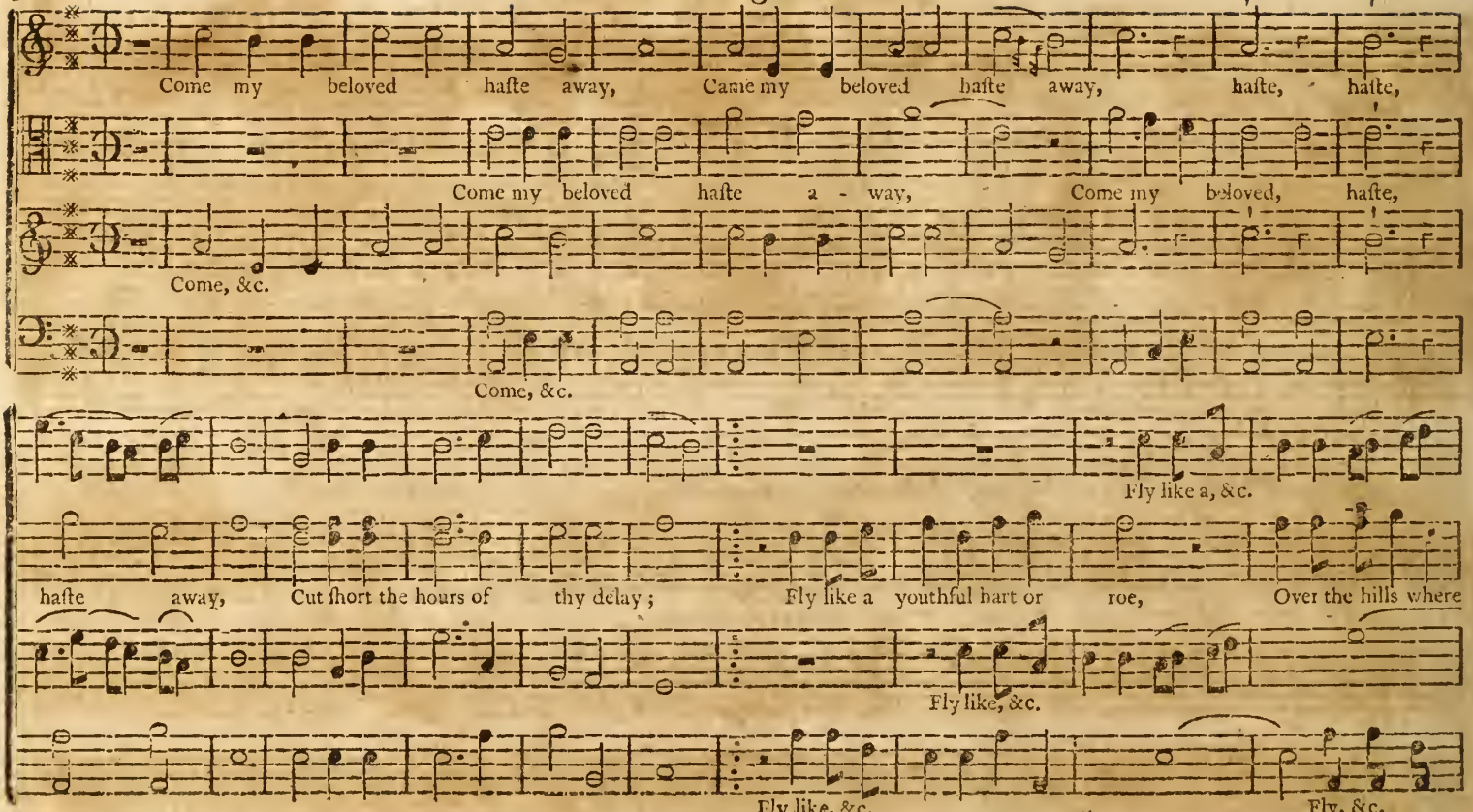


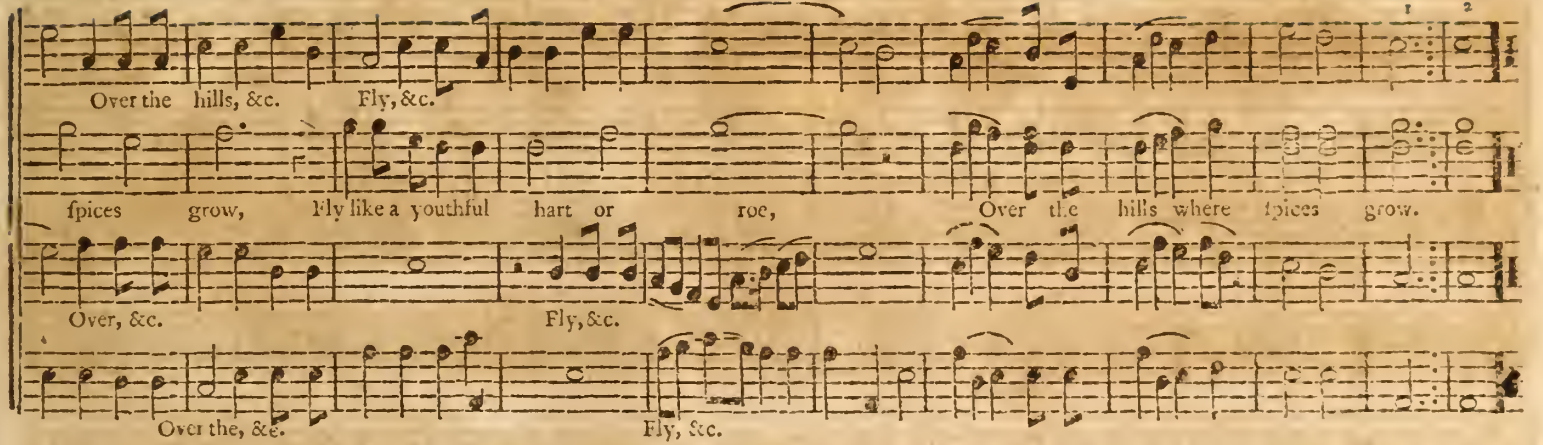
Reedfield. S. M.



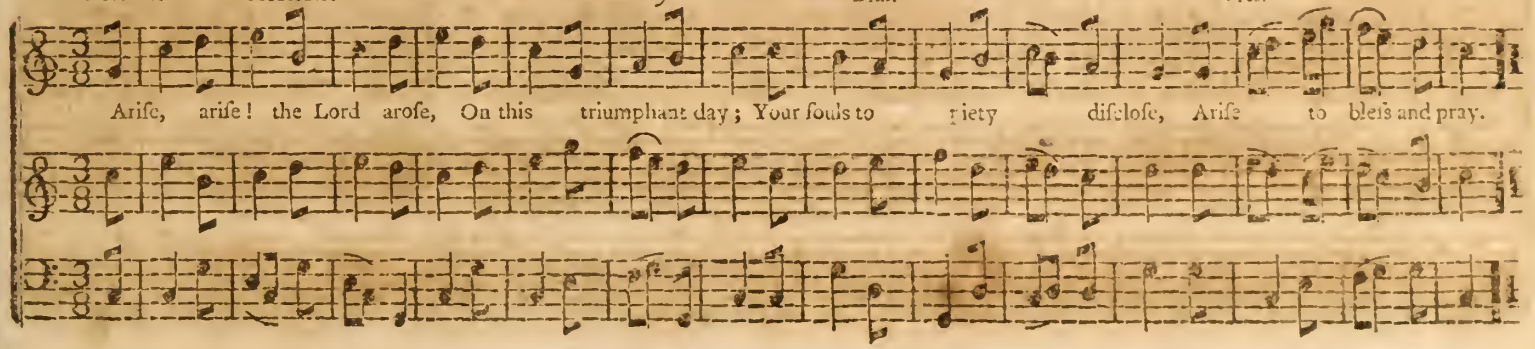

Thy mercies Lord, ſhall be my ſong, My ſong on them ſhall ever dwell:
To ages yet unborn, my tongue Thy never failing truth ſhall tell.

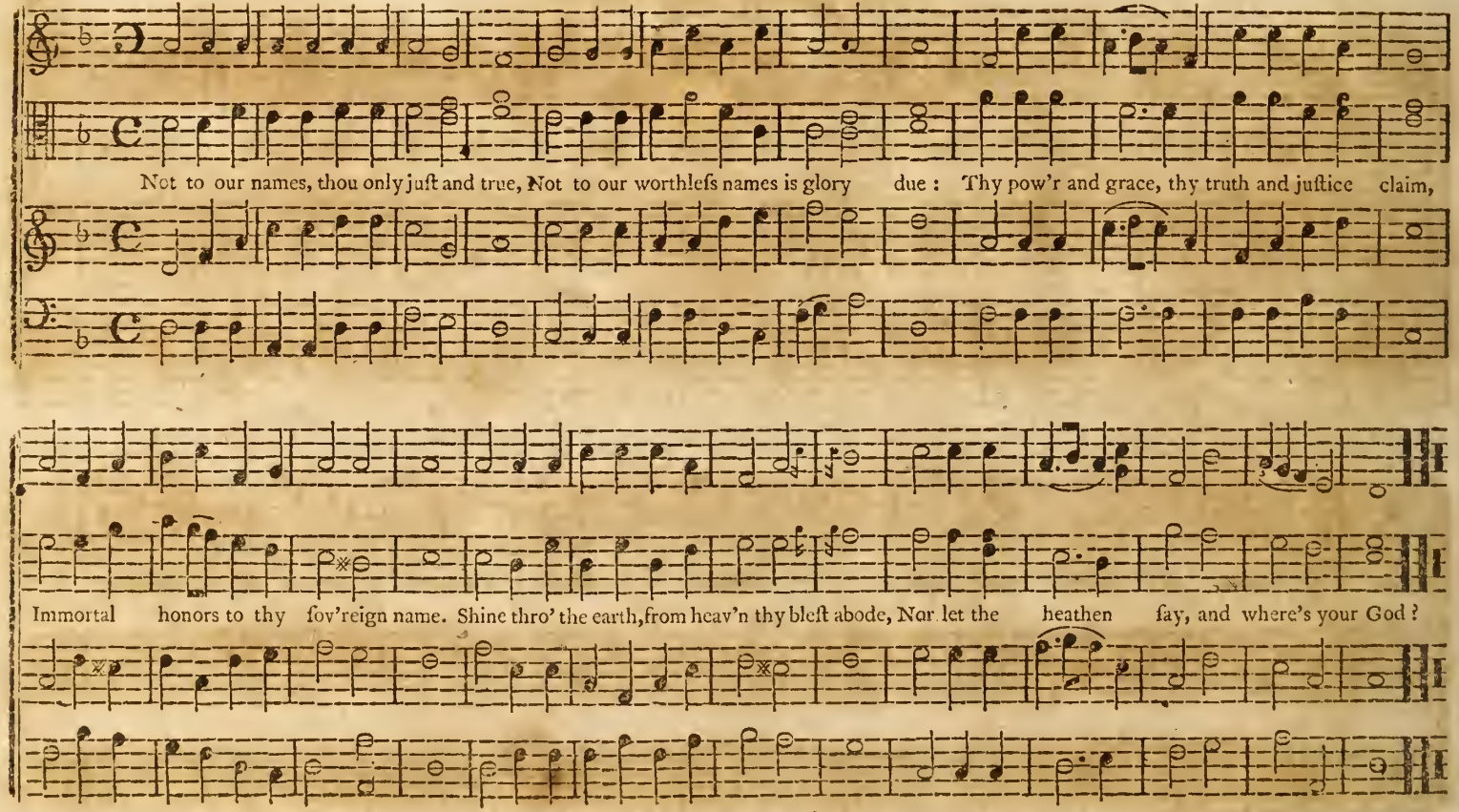
Farmington. P. M.

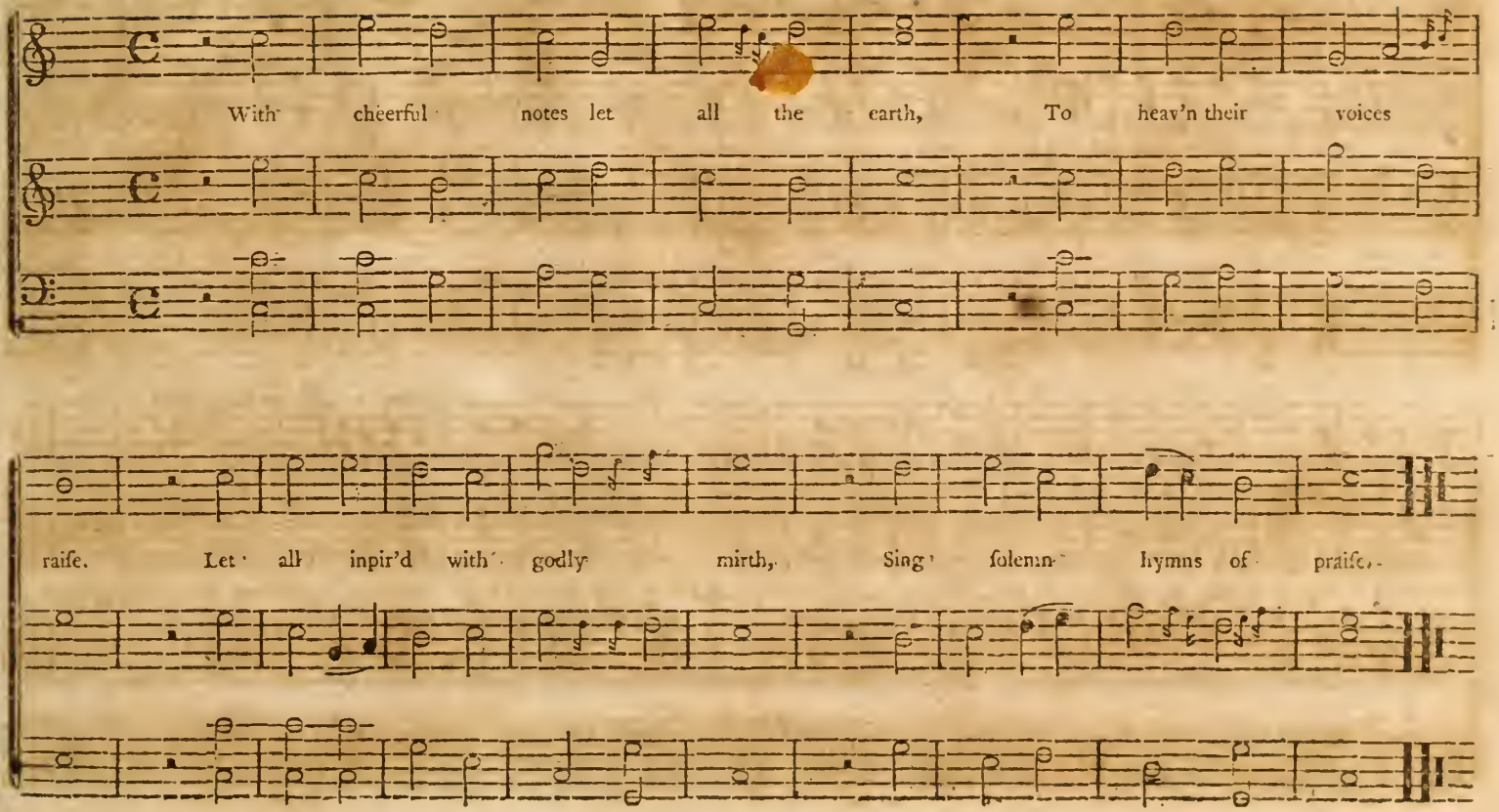


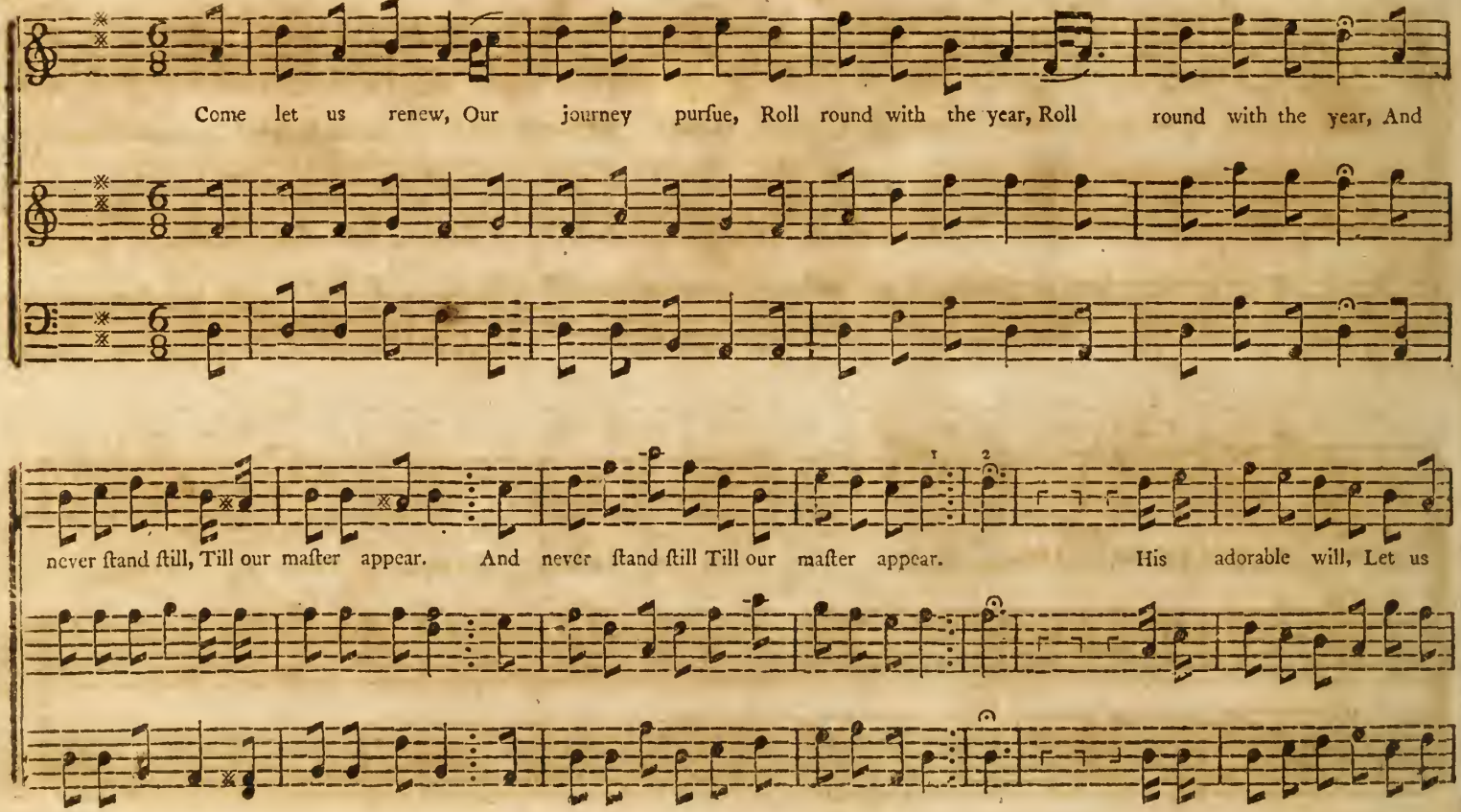

Over the hills, &c. Fly, &c.
ſpices grow, Fly like a youthful hart or roe, Over the hills where ſpices grow.
Over, &c. Fly, &c.
Over the, &c. Fly, &c.

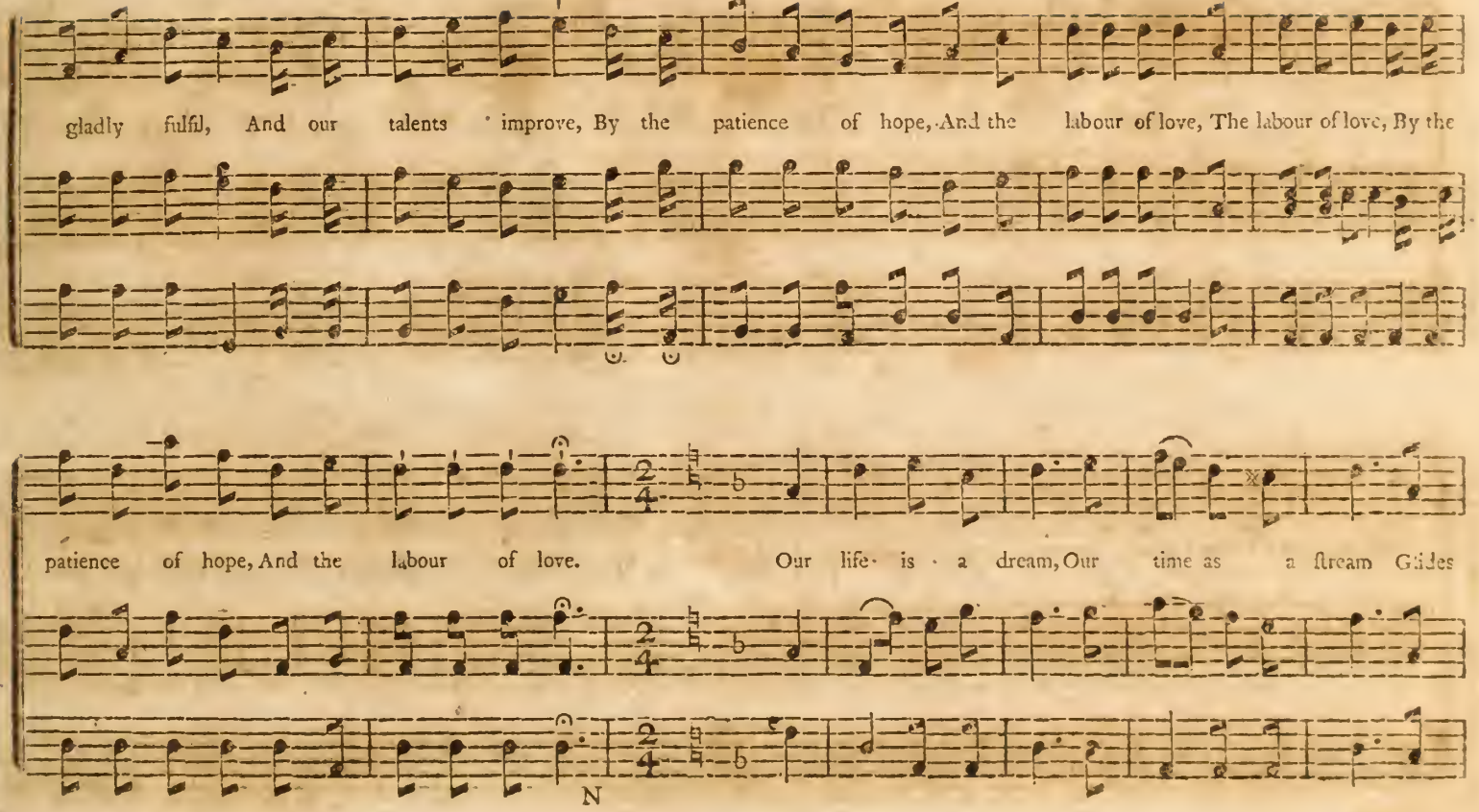
Sunday. C. M.

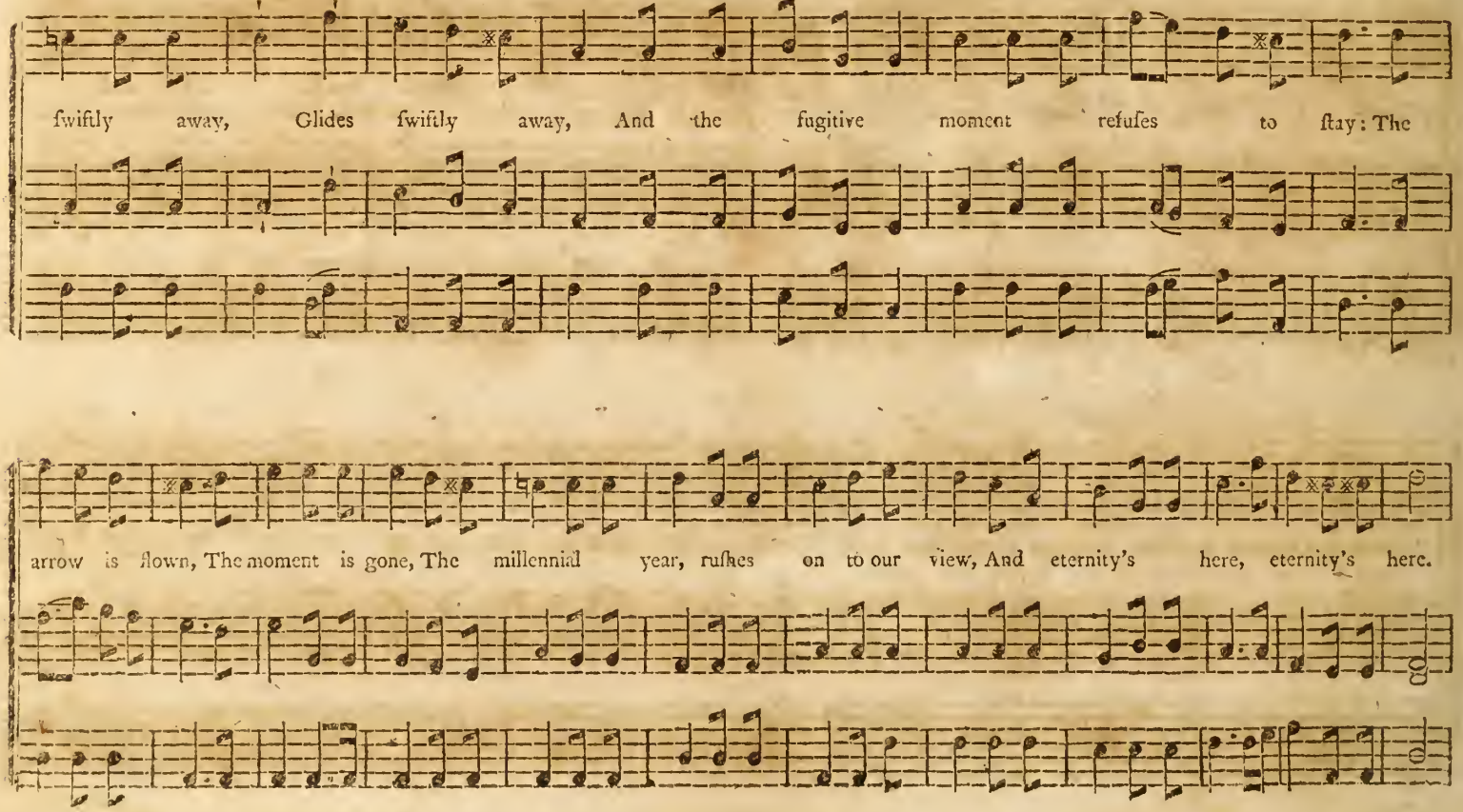

Crefcendo. Moderato. Dim. Cres.
Ariſe, ariſe! the Lord aroſe, On this triumphant day; Your ſouls to piety diſcloſe, Ariſe to bleſs and pray.


Not to our names, thou only juſt and true, Not to our worthleſs names is glory due: Thy pow'r and grace, thy truth and juſtice claim,
Immortal honors to thy ſov'reign name. Shine thro' the earth, from heav'n thy bleſt abode, Nor let the heathen ſay, and where's your God?

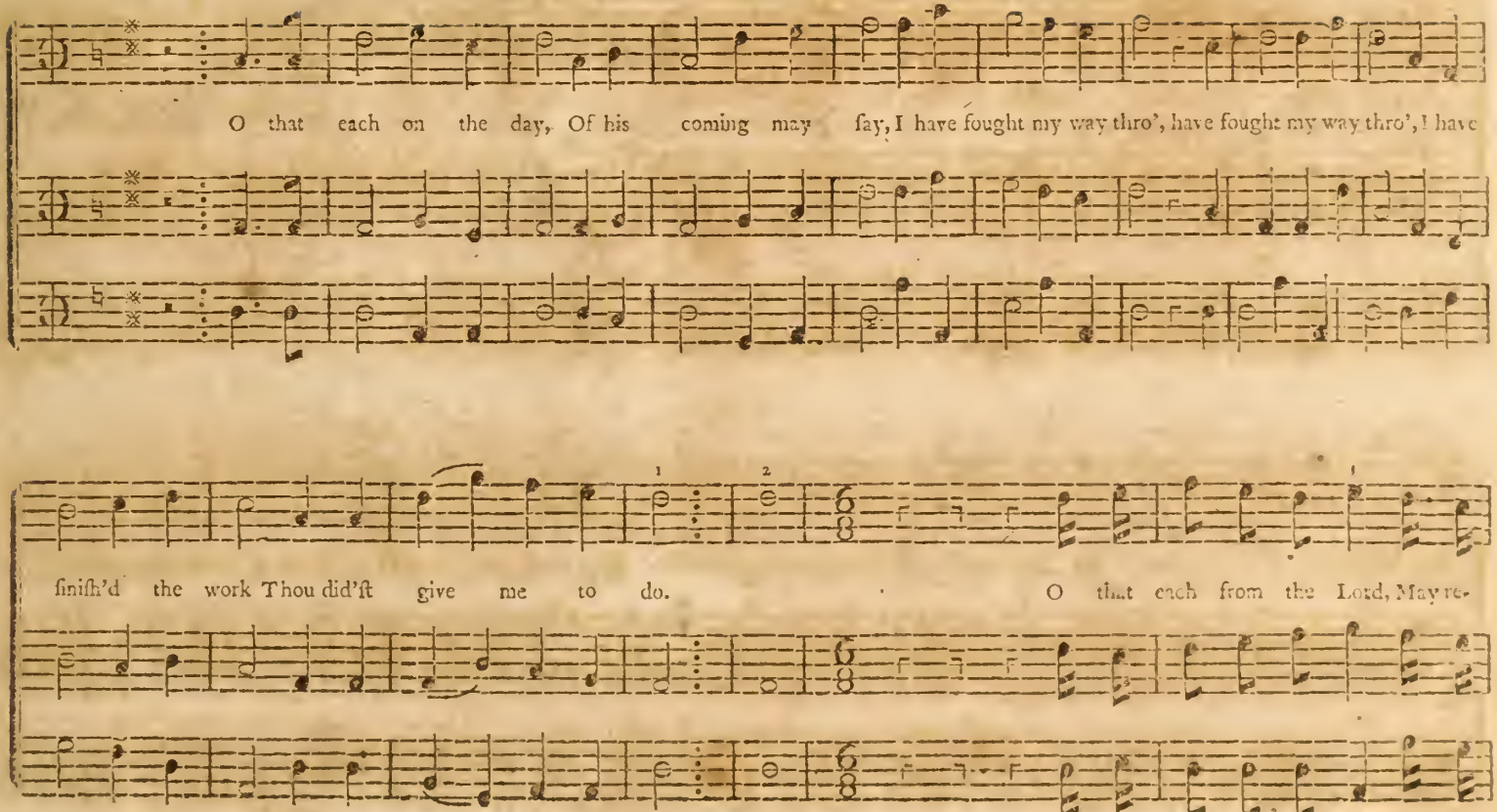

With cheerful notes let all the earth, To heav'n their voices
raise. Let all inspir'd with godly mirth, Sing solemn hymns of praise.

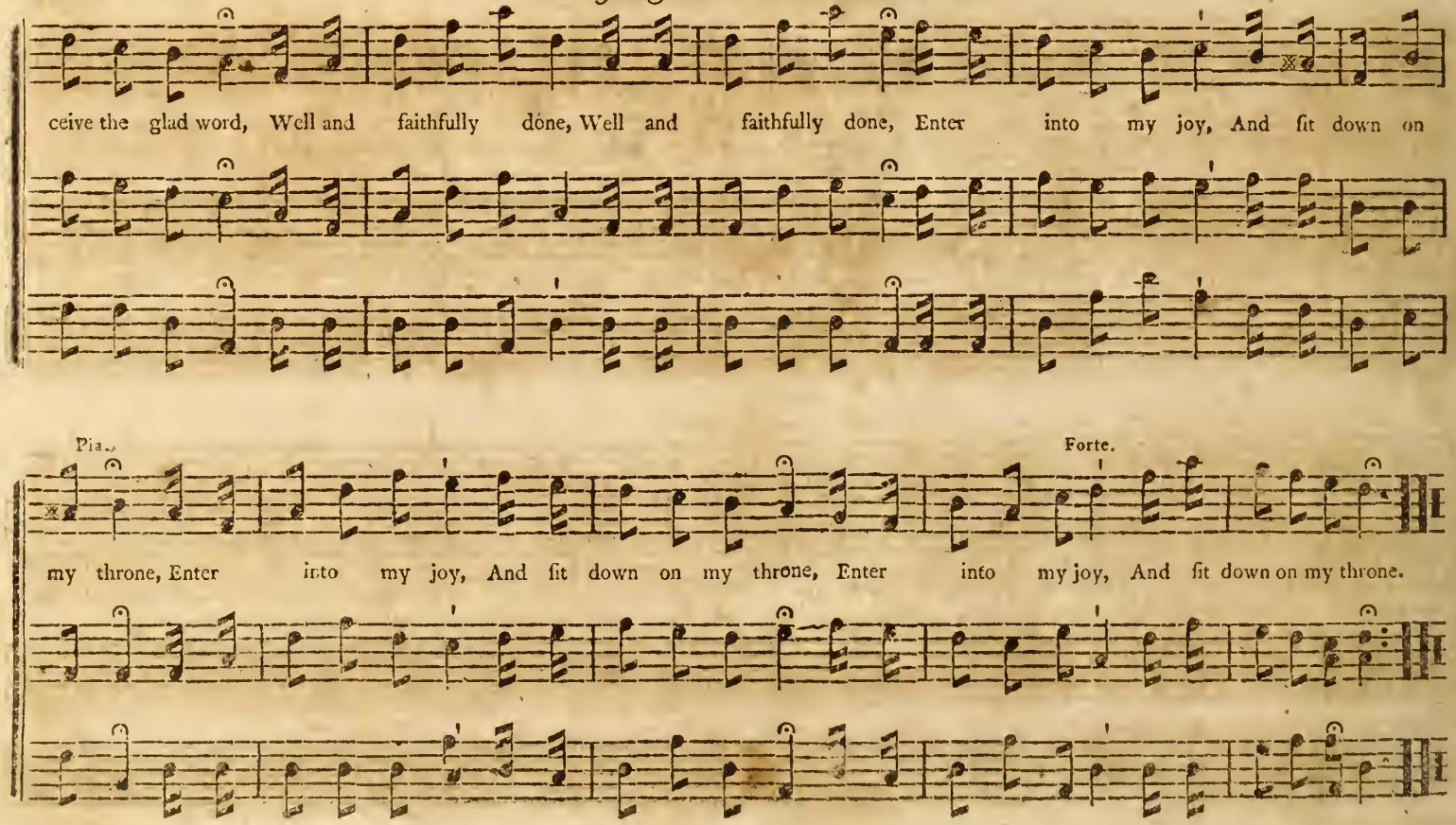

Come let us renew, Our journey purſue, Roll round with the year, Roll round with the year, And
never ſtand ſtill, Till our maſter appear. And never ſtand ſtill Till our maſter appear. His adorable will, Let us

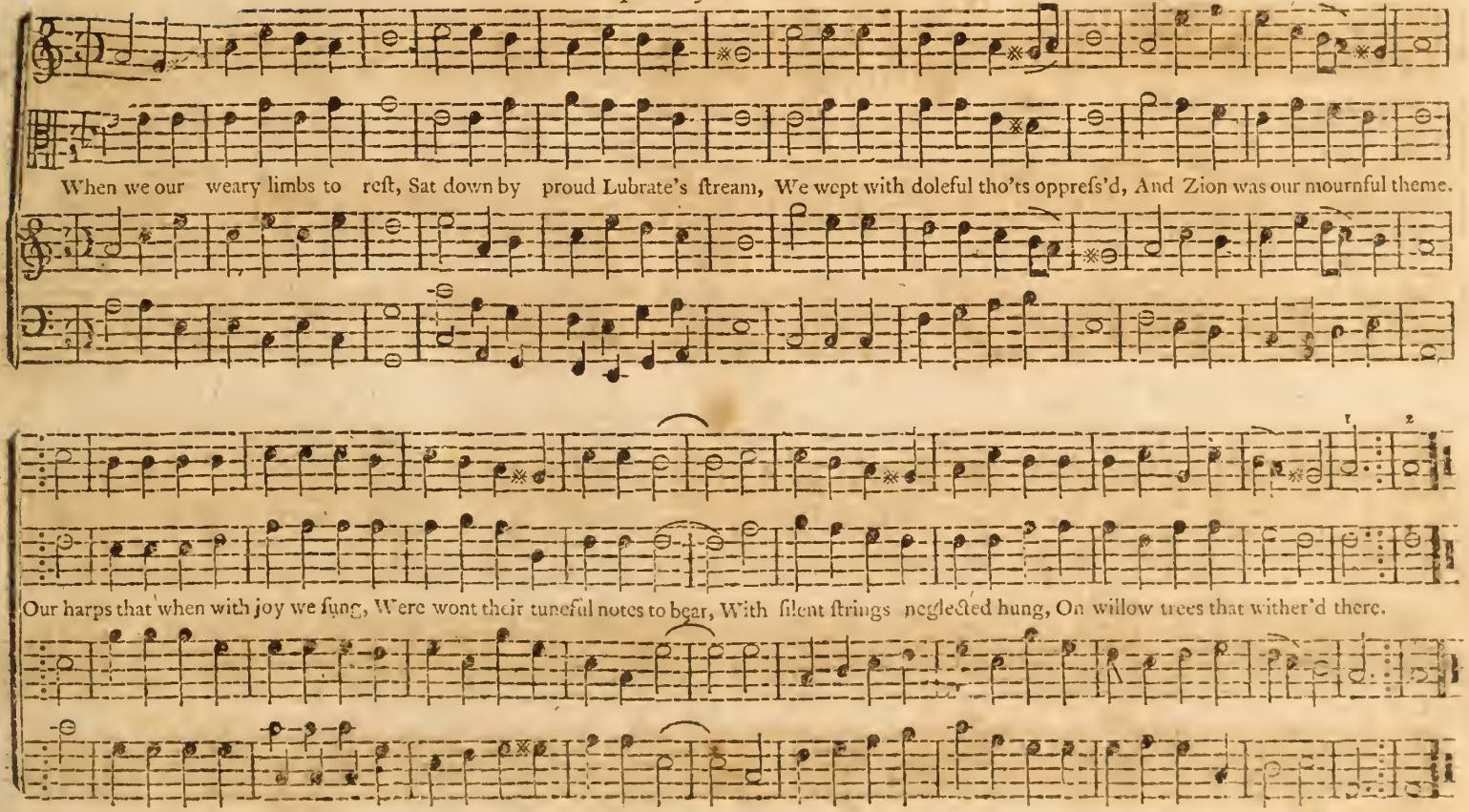

gladly fulfil, And our talents improve, By the patience of hope, And the labour of love, The labour of love, By the
patience of hope, And the labour of love. Our life is a dream, Our time as a ſtream Glides
N


ſwiftly away, Glides ſwiftly away, And the fugitive moment refuſes to ſtay: The
arrow is flown, The moment is gone, The millennial year, ruſhes on to our view, And eternity's here, eternity's here.

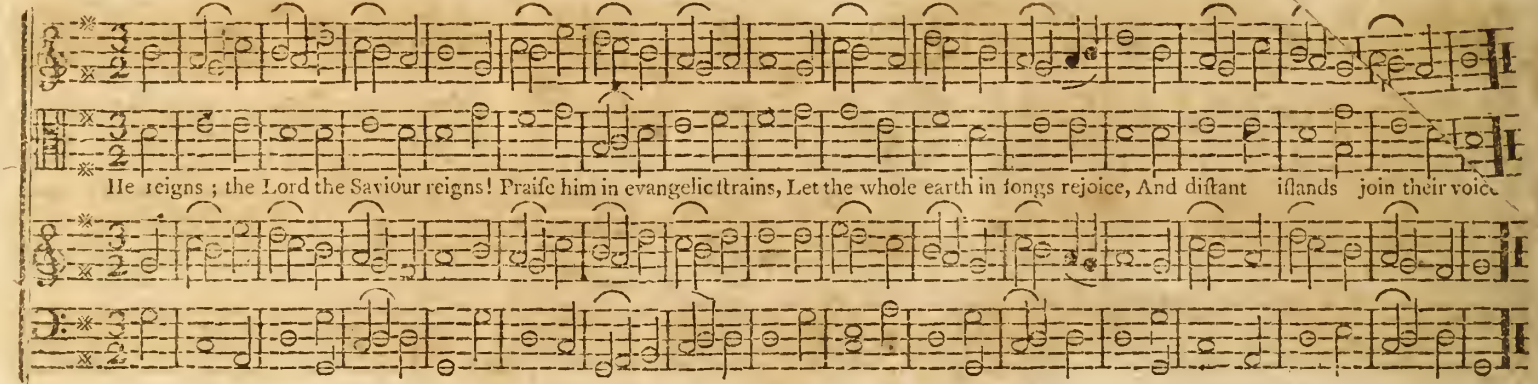
ALLEGRO.


O that each on the day, Of his coming may ſay, I have fought my way thro', have fought my way thro', I have
finiſh'd the work Thou did'ſt give me to do. O that each from the Lord, May re-

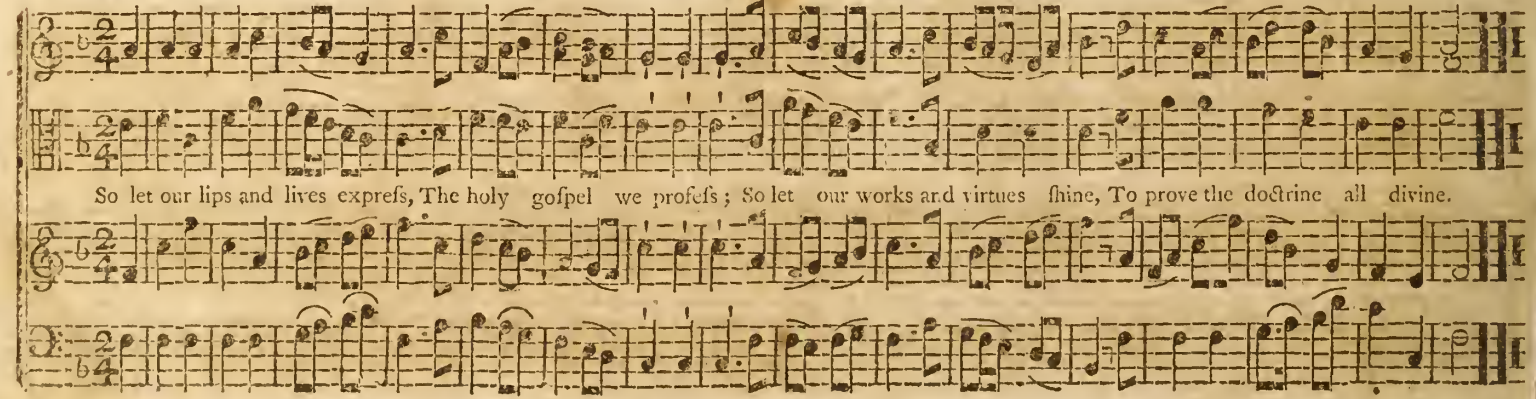

ceive the glad word, Well and faithfully dóne, Well and faithfully done, Enter into my joy, And sit down on
Pia.
Forte.
my throne, Enter into my joy, And sit down on my throne, Enter into my joy, And sit down on my throne.

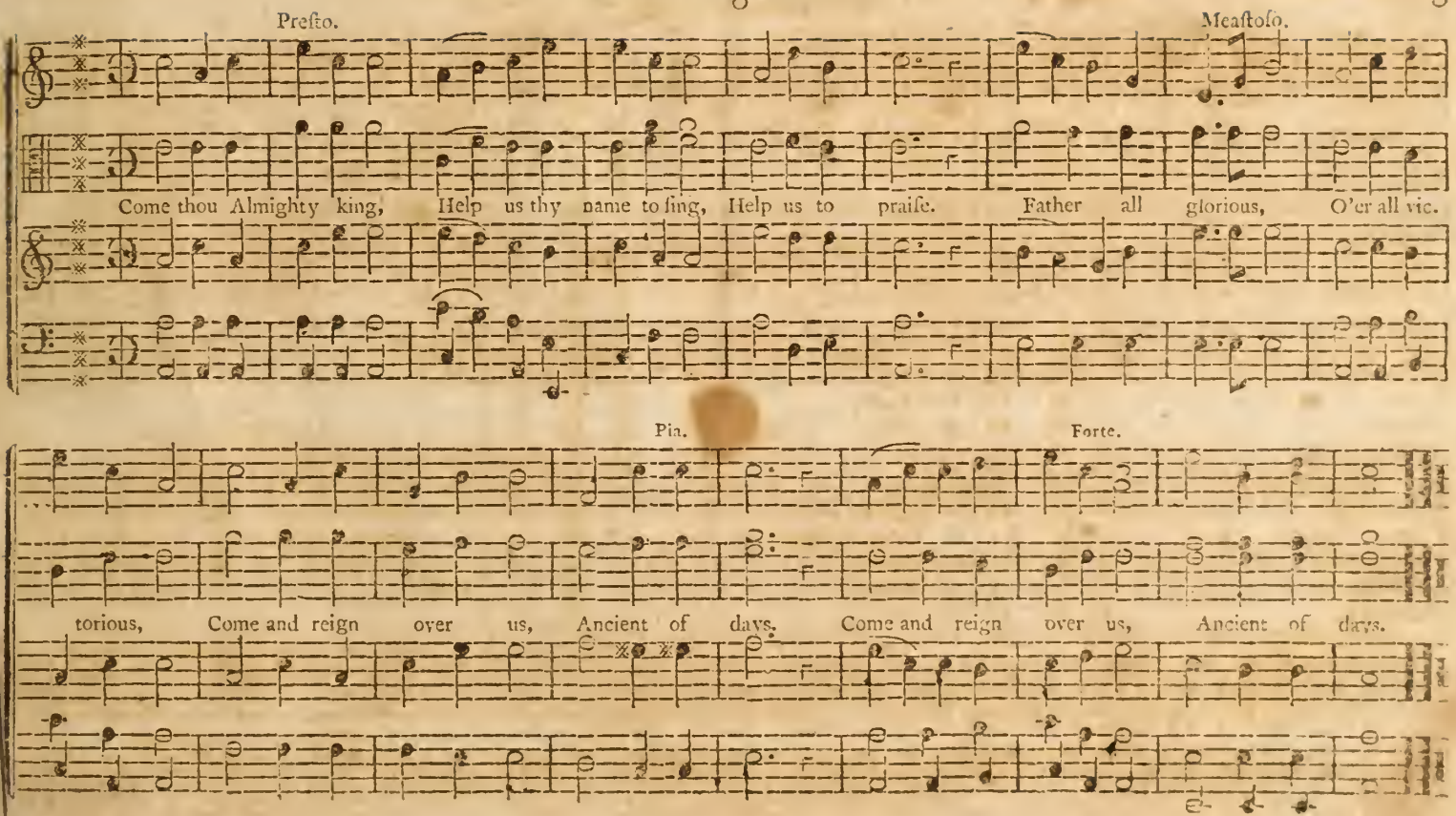

When we our weary limbs to reſt, Sat down by proud Lubrate's ſtream, We wept with doleful tho'ts oppreſs'd, And Zion was our mournful theme.
Our harps that when with joy we ſung, Were wont their tuneful notes to bear, With ſilent ſtrings neglected hung, On willow trees that wither'd there.

Cumberland. L. M.



York. L. M.




Presto.
Measto.
Come thou Almighty king, Help us thy name to sing, Help us to praise. Father all glorious, O'er all vic.
Pia.
Forte.
torious, Come and reign over us, Ancient of days. Come and reign over us, Ancient of days.

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ERRATA.—*Harmony*, 18th page, 2d bar from the cloſe, the pointed minim on G, in the Baſs, ſhould be on F.—*Hallowell*, 20th page, the laſt note in the 8th bar from the beginning, in the Tenor on G, a minim ſhould be a crotchet; likewiſe the 6th bar from the cloſe, in the 2d Tenor, there is one crotchet too many on F.—*Requeſt*, 34th page, the laſt note in the upper ſtave of the page, in the Treble, a ſemibreve on B, ſhould be on D; likewiſe in the 3d bar from the cloſe, in the 2d Treble, the crotchet on F, ſhould be a minim.—*Heroiſm*, 35th page, in the 4th bar from the cloſe, there is one crotchet wanting on B, the laſt note in the bar, Baſs.—*Plenitude*, 72d page, in the 10th bar from the beginning, in the Tenor, the third note in the bar, a quaver on E, ſhould be on F.—*New Sharon*, 83d page, 3d bar from the cloſe in the Tenor, the 2d note in the bar, a quaver on F, ſhould be on E.

K.

bar
too n.
from t.
B, the la.
F.—*New*